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Issue # 19 - April/May 1994

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Mobile BEAT

The DJ Magazine

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You told us that price was a problem. You told us the disc handling could be better. Well, we heard you loud and clear. Introducing the CD-11 dual deck CD player from Stanton-Vestax.

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Like our popular CD-33, the CD-11 also features stick-shift adjustable Search and Pitch Bend functions for precise disc transport control. Instant Cue and Instant Start, along with Blank Pass program search, provide immediate playback of any disc track with the touch of a button.

For total CD mixing flexibility, the CD-11 offers dual stereo outputs, Variable Speed Index, Forward/Reverse Scan and dual sliding pitch controls. The unit can also be mounted in the turntable bay of your existing mobile or permanent DJ console.

Best of all, the CD-11 is priced well within your reach. It is comparable in cost to two fully-equipped professional DJ turntables.

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416-831-5382

Mobile BEAT

The DJ Magazine

Published By
LA Communications, Inc.
P.O. Box 309,
East Rochester, NY 14445
716-385-9920
Fax: 716-385-3637

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April/May 1994

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Mobile Beat Magazine (ISSN 1058-0212) is published bi-monthly (six times per year) by LA Communications Inc., P.O. Box 309, East Rochester, NY 14445. Application to mail at second class postage rates is pending at East Rochester, NY, and additional mailing locations. Subscription rates - U.S and possessions: $19.95 for 1 year or $34.95 for 2 years. Canada: $24.95 per year. All other countries: $45 per year. Subscriptions outside the US must be paid in US currency.
POSTMASTER: Send address changes to Mobile Beat, P.O. Box 309, East Rochester, NY 14445.

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Track One

As we head into our fourth year, it is of paramount importance we take a moment to thank the readers, advertisers and contributors who make this publication possible.

During our three year history, a high priority has been put on the comments and suggestions, you, our readers, have submitted. This "open-door policy" has kept us in touch with the interests and concerns of Mobile and Club DJs and KJs at all levels, in all parts of North America and elsewhere.

We invite and encourage your continued participation in this on-going dialogue. Our "Feedback" mailbag is always ready to receive your comments, suggestions, gripes and grumbles about any relevant topic. We are constantly in search of DJs and KJs with a fresh perspective or interesting twist for our "ProFiles" features. And our new "Reader's Poll" offers you an anonymous way to add your "two cents" to a spectrum of topics, serious and humorous, relative to all of us who work in front of an audience.

So we begin our fourth year with a fresh look and a special thanks to all of you who have made it possible for *Mobile Beat* to grow from a 28-page newsletter to the color-glossy magazine it is today. The look of the publication may have changed over time, but our mission is much the same as stated in issue #1: to provide you with a mix of useful, practical information you can use in building your business, along with casual reminders that we should never take ourselves too seriously.

Being able to entertain a different group of strangers, week after week, is not something most members of the general populous would care to attempt. We mobile entertainers are a unique breed unto ourselves. As such, we need a common point to compare notes, discover exciting new products and concepts, air our grievances and revitalize our energies. We believe that common point is *Mobile Beat*.

Robert A. Lindquist
Editor-In-Chief

It's Hot

Pick Up the Beat, But Don't Beat the Singer

Designed to imitate the "hands-on" feel and control of a turntable, Pioneer New Media Technologies (PNT) has unveiled the CDJ-500G top loading CD player. The player features an oversized, multi-function jog-shuttle dial. The dial can used to accelerate or reduce the pitch when mixing and to facilitate easy cueing or beat-by-beat music searching. The most notable new development, however, is the "Master Tempo" control. This feature enables the user to alter the speed of a song +/- 10 percent without effecting the pitch of the singer's voice. The tempo changes, but the vocals stay the same. Other DJ-friendly features of the CDJ-500G include: a loop function, automatic cue to sound, and a built-in CD+G decoder allowing play of CD+G karaoke software. No price information available at press time. The player will be available in early May. Pioneer New Media Technologies, Inc. 2265 E. 220TH Street, Long Beach, Calif. 310•952•2111.

Track Star

Stanton Magnetic's new Trackmaster precision tracking cartridges offer high-precision tracking and backcueing performance with long-wearing durability.

Trackmaster-EL features a newly designed, highly polished, Stereohedron™ elliptical stylus which provides optimum groove tracking and reduced record wear.

Trackmaster-AL, with its unique Dynamic Coupling™ design is, according to Stanton, the ultimate cartridge for scratch-mixing. Its highly polished spherical stylus delivers precise groove tracking and maximum record protection.

Both units feature an integrated headshell design which completely eliminates the need for headshell mounting or wiring. The cartridge plugs right into the docking collar of any standard-mount tonearm. Stanton Magnetics Inc., 101 Sunnyside Blvd., Plainview, N.Y. 11803; 516•349•0235.

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It's Hot

The Sequel

Using the same award-winning design as the Robocolor, Martin's Robocolor 2 has three times the color choices - 11 dichroic colors plus white and black out. Features include color mixing, a 250 watt ENH lamp and built-in pre-set and chase programs. A variable strobe effect operates on all colors. It is fully programmable with any Martin controller with a software update. The result is a compact, high-performance three color changer at a competitive price. Tracoman, South Florida Industrial Park, 3015 Greene Street, Hollywood Fla. 33020; 305•927•3005.

Three Minute Memory

Numark PPD's new DM2175XLS is the first ever microprocessor controlled DJ audio mixer. The 2175's digital sampler has fully expandable, user upgradeable D-RAM (Dedicated- Random Access Memory). The user can expand the D-RAM SIMMs (Single In-line Memory Modules) to increase sampler memory from the standard 16 seconds to up to 180 seconds. Intros and outros of samples can be easily edited. Additional features for the four channel, 13-input mixer include front-mounted bass, treble and gain controls for each channel, six-band EQ, user replaceable crossfader and battery back-up for the sampler. Also available as the DM2160 without sampler. The suggested retail price is $1,700. Numark Industries, 111 Dupont Drive, Providence, R.I. 02907; 401•946•4700.

Monitor & Lights in One Box

Pro Sing's new karaoke stage monitors have a dual purpose. Not only do they provide high-quality, feedback free sound to the singer, they also put the singer in the spotlight. The monitor section features a 10" woofer and piezo horn tweeter. The light show is provided by dual halogen fixtures with assorted color gels. A dimmer control, built-in horn volume control, and handy AC outlet are standard. The carpet covered cabinets are rated at 250W continuous output, 400W max. Suggested price of the dual lamp version is $367. A single lamp model retails for $250. ProSing Karaoke Co. 13614 South 92nd Avenue, Orland Park, Ill. 60462; 708•599•1990

Send new product releases to: It's Hot, c/o Mobile Beat
P.O. Box 309, E. Rochester, NY 14445

New Moons

American DJ's Lunar™ projects a rainbow of colors in a tunnel pattern which rotates to the music. Featuring dichroics, a built-in microphone, fan-cooling and a 24-volt, 250-watt halogen lamp, Lunar™ beams are bright, sharp and colorful. Suggested retail list is $449.

Tired of a silvery moon(flower), make it blue, or red, or whatever color you choose. American DJ's Jewel-II™ has a gel holder in front of the lens so the wide spead moonbeams can be colored as you wish. The 300-watt 120-volt lamp provides a bright spray of light from the updated version of the popular Jewel™, now with a more compact and economical design. Jewel-II weighs just 10 pounds so it's perfect for mobiles or installs. A built-in mic rotates the beams to the beat of the music while a fan helps this hot new effect keep it cool. Suggested retail list is $199.

American DJ Supply, Inc. 5051 E. Slauson Ave., Los Angeles, Calif. 90040; 213•773•3333.

Wireless Bargain

Nady says the RW-1 is the most affordable 19-inch, rack-mountable, True Diversity, pro wireless mic system on the market. The VHF receiver has a sleek, all-metal, rack-mountable case with two complete receiver front ends for True Diversity reception and maximum protection from drop-outs. There are balanced and unbalanced outs, mute controls for each channel and removable front-mounted antennas. The Nady RW-1 system includes a handheld, lavaliere or instrument transmitter with power switch, audio on/off switch and low battery LED. The RW-1 has a range

from 200 feet to 1500 feet, depending on conditions. Suggested price is $629.95 with HT-10 handheld microphone transmitter and $749.95 with bodypack transmitter and head-worn mic. Nady Systems, 6701 Bay Street, Emeryville, Calif. 94608; 510•652•2411.

Multi-Talented Mixer

The DX 88 DJ mixer is Phonic Hi-Tech's newest. It comes with four channels and accepts inputs from three turntables, two CDs, two line-level and one microphone.

An auto-mute talkover switch, variable recovery time rotary control, and bass/treble settings modify the signals from the DJ mic, which plugs into an XLR connector on the front panel. A removable crossfader is supplemented by an assignable cue

It's Hot

fader, with headphone output and variable level controls. Dual six-band graphic equalizers allow personalized modifications of the output signals.

The most notable features are found in the sampler section. Using 32-bit quality technology, the DX 88 captures up to eight seconds of sampling for recording or playback under three different sampling modes. Last but not least, the mixer features erasable sampling which facilitates on-the-fly editing. Suggested retail is $999. Phonic Hi-Tech Corp., 16902 Millikan Ave., Irvine, Calif. 92715; 714•253•4000.

Economical ELF

BAG END Loudspeaker Systems has announced a new lower cost version of its highly-succesful ELF-1 Extended Low Frequency integrator. ELF-2 is a simplified design suited for many applications. Among its many selling points are stereo high pass output with CVR™ limiters and dual integrated ELF output, with Cocealment™. ELF shutoff frequency and high pass frequency are internally adjusted with plug-in resistors. Gain and protection thresholds are front panel adjustable via flushmount trim pots. Projected list price for ELF-2 is $1,195. BAG END Loudspeaker Systems, P.O. Box 488, Barrington, Ill. 60011; 708•382•4550.

Cyber Show

Show*Pro's new Cyber Scan, brings hi-tech, automated lighting within reach of smaller clubs and some mobile operators. Each 70-pound unit features 11 dichroic colors plus white, seven interchangeable gobos plus full beam, zero to 100 percent dimming, and nine motors. The high output beam can pan 170 degrees and tilt 110 degrees side-to-side. Cyber Scan™ can be used with Show*Pro's Mentor™ controller or can run in stand-alone operation via its built-in microphone. Price not available. Show*Pro, 111 South State Street, Hackensack, N.J. 07601 201•646•9522.

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The Scoop

Hot, But Not Heavy

SoundTech's PS Amps Hit Buck-A-Watt Target

SoundTech's new Power Source PS1000 and PS1300 amplifiers feature digital switching power supplies that eliminate the need for large, heavy power transformers or filter capacitors. Instead, they pull the appropriate level of power directly from the AC source, as needed, resulting in high performance from a lightweight package.

First out of the gate is SoundTech's PS1300 with an output of 650 watts per channel RMS, into a four-ohm load. The feature-packed, two rack-space unit tips the scales at just 21 pounds.

As professional applications seldom require quick accessibility to anything but the power switch, SoundTech has kept the front panel layout clean and uncluttered. There's a power switch and a half-dozen, state-of-the-amp indicator LEDs. These light up to warn you when clipping is imminent, the amp is too hot, a protection device has kicked in, the bridged mono mode has been selected, or simply to let you know the amp is turned on.

On the back panel are 1/4-inch and XLR inputs, and five-way binding post outputs. Nuetrix Speakon™ Connectors are available as an option. Easy to reach miniature level controls for left and right channels flank a switch to select stereo or bridged mono.

As cooling is critical to amplifier reliability, SoundTech has built in two variable speed fans to pump air through extruded aluminum cooling tunnels. These tunnels add strength and rigidity to the chassis, making the sides of the case an active element in the dissipation of

1300 Watts / 21 Pounds

heat. If the amp is not rack-mounted and the sides are left exposed, you quickly learn how much heat these amps generate.

Thaws Quick Without Melt-Down

During our on-the-road test, SoundTech's PS1300 performed flawlessly and efficiently. There was very little noise outside a very slight buzz at idle. As soon as we brought up the program, the noise became unintelligible. As a little extra, unplanned torture, our test unit spent several hours in sub-zero temperatures before being powered-up. When we took the covers off the road case, a significant amount of condensation formed immediately. As time did not allow a warm-up period, we hit the power and hoped for the best. Fortunately, the extreme cold appeared to have no effect on the amp's performance. We ran our test unit moderate to hard for a little over four hours. The peak lights flashed occasionally, but we never came close to clipping. The sound was clean and with 650 watts available at each output, there was plenty of headroom even for cuts with heavy bass tracks.

SoundTech electronic products are warranted to be free from defects in materials and workmanship under normal use for a period of three years from the date of original retail purchase. For more information, contact SoundTech, 255 Corporate Woods Parkway, Vernon Hills, Ill. 60061; 800•877•6863.

Here's a look at the specs as furnished by SoundTech:

PS1300	
Power Output:	
Stereo 4 ohms:	650w p/c
Stereo 8 ohms:	450w p/c
Mono 8 ohms:	1300w p/c
Frequency response:	5Hz-65kHz (+/- 3dB)
Total Harmonic Distortion:	
Stereo 4 ohms:	650w /0.04%
Stereo 8 ohms:	450w / 0.02%
Mono 8 ohms:	1300w / 0.04%
Channel Separation:	80dB
Signal to Noise Ratio:	100dB
Slew Rate:	
Stereo 8 ohms:	48V/µsec
Mono 8 ohms:	56V/µsec
Input Sensitivity:	+4dB(1.23VRMS)
Input Impedance:	10K ohm
Dimensions:	H x W x D 3.6 x 19 x14"
Weight:	21 lbs.
Price:	$1,299.90 MSRP

PS1000	
Power Output:	
Stereo 4 ohms:	500w p/c
Stereo 8 ohms:	380w p/c
Mono 8 ohms:	1000w p/c
Frequency response:	5Hz-65kHz (+/- 3dB)
Total Harmonic Distortion:	
Stereo 4 ohms:	500w /0.04%
Stereo 8 ohms:	380w / 0.02%
Mono 8 ohms:	1000w / 0.04%
Channel Separation:	80dB
Signal to Noise Ratio:	100dB
Slew Rate:	
Stereo 8 ohms:	42V/µsec
Mono 8 ohms:	52V/µsec
Input Sensitivity:	+4dB(1.23VRMS)
Input Impedance:	10K ohm
Dimensions:	H x W x D 3.6 x 19 x14"
Weight:	20 lbs.
Price:	MSRP $1,000 (Approx.)

Thanks to Denon's advanced digital technology, great sound and outstanding value, the Denon DN-1000F Single CD Player is one of the most successful product introductions in Denon Pro Audio history.

Like Denon's famous DN-2000F Dual CD Player, the DN-1000F has all the hottest features. For example, the DN-1000F has Pitch Bend, Instant Start, Cue to Music, Pitch Control, and a Self-Locking Transport—not to mention Denon's legendary sound quality, reliability and the right price. In fact, the DN-1000F has every feature of the celebrated "2000" *except* dual CD playback.

Now, by adding Denon's RC-35 Controller and a second DN-1000F, you can get *everything* the "2000" has, whenever you're ready. When you consider Denon's performance, flexibility and value, you can see that the advantages really add up.

1+1= 2000

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DJ Robots

How utterly dull and uninteresting the DJ of the year 2000 will be (Future Jock Pt. I, MB #18). Like so much of America that is rapidly becoming nameless and faceless, the futuristic DJ will join fast food restaurants, interstate highways and many other glaring examples in the ongoing standardization of this country.

As CDs have reduced music packaging to a cold and soulless commodity, likewise the generic DJ will create an atmosphere of bland sameness and unoriginality. What will be the difference which DJ is hired? They'll all sound and look alike.

For that matter, why not eliminate the human element as well? For instance, have a DJ work out of a central office as his sound and image are beamed to four or five weddings and received on monitors in each catering hall.

A bleak future indeed awaits us.

J. Palasek, Clifton, N.J.

Why Work For Peanuts?

Your *Tips N' Topics* column (February/March issue #18) made me laugh, particularly the Howard Stern reference. I think you are right on the money regarding your tongue-in-cheek comments about DJs suing each other, particularly when it comes to price fixing. Our industry is the only one in captivity where people will price fix to create an artificially low rate!

Mark Bloomstein, Boston Party Makers
Burlington, Mass.

Feedback

Trivial Response

I've been a mobile DJ and have worked in several bars and clubs during the past six years. One promotion which has been very successful and lucrative for me is Music Trivia.

Music Trivia is a hosted trivia game with a "Name That Tune" theme. Any number of contestants may compete, either individually or as a team. Participants listen to a few seconds of an actual recorded song and try to name the song title and the performing artist(s) or group. Answers are written down and then submitted at the end of each round. A game consists of three rounds of 20 songs. Bar owners normally supply the prizes and there are many different ways to determine prize distribution.

I usually contract with a bar for an extended weekly engagement on one of their slower evenings. Soon after the promotion begins, teams of regulars are coming back week after week to vie for fame and fortune (or a free t-shirt and cash). The bar owner is pleased because of the increased customer traffic, and needless to say, I am happy because I am able to make weekly deposits in my bank account.

Dallas Jay Pesola, Mr. DJ, Clearwater, Fla.

Dual Question

Regarding your December 1993 issue and the article on dual CD decks. Why were there only three models showcased in the article? Are there only three dual decks on the market today? About three years ago I purchased the Numark Dual CD-5020. At the time it was the only one I had heard of. In general I am very pleased with its construction, features , sound quality and mixing ability; my component however, has one problem that I hope you could help me remedy.

It is a very sensitive CD player, where a skip in the music can be noticed by jumping nearby or even sometimes by the second drawer closing. I want to find a solution on how to rack it better to minimize the skips if possible. I've tried to pad completely around the unit, also I've tried to re-rack it in different locations by using rubber

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washers between the screws. I can compensate by not allowing anyone to jump too close to me or by manually closing the drawers. Every other aspect works well and the skipping is only an occasional occurrence. If there is anything I can do to minimize the skipping or if anyone else has had the same problem with the same model, please let me know.
Charlie Petrach, The Party Company
Racine, Wis.

Since that article ran, Hosa Tecnologies has introduced the Hosa Pro CT-30 (standard) and CG-30 (with karaoke graphics) Pro Dual CD Players which will be reviewed in our next issue. Pioneer has also introduced a new single Pro CD player. Numark is presently not offering a pro CD player. If you wish to discuss problems with an existing Numark unit, call 805-257-6826.

Why Don't You Write?

I am gradually increasing a *very* small small-time operation into a small-time operation. It is a real challenge, especially when you're 64-years-old. DeeJaying is one of the things I base my retirement on (along with a small pension, a mortgage and a couple of kids in university). I know I made the right choice.

I'm not a multi-unit operator, just a one-man show putting all I've got into what I always wanted to do. When I started this business a couple of years back I made some lousy mistakes. I had to virtually lie to get my first gigs. 'Sure I have good music madam.' She believed me, but today I'm aghast at the stuff I played that first night. Now I advise all prospective customers to get references. I could have really screwed up somebody's very important party.

As for the guys and gals who write in saying that when you're past 40 you are really past it, all I can say is, what the hell do you do when people call you up and say, 'Please come and play for our high school prom'? (No, I don't have relatives in school.) Do I say 'hey fellas I can't do it because I'm past it, but I know a guy who's only 39, maybe he'll do it for you'? I have more than twice as many bookings for later this year than I had all of 1993.

EXPRESS YOURSELF

MOBILE BEAT WELCOMES YOUR COMMENTS AND OPINIONS ON ANYTHING RELATIVE TO MOBILE ENTERTAINERS
WRITE FEEDBACK, C/O MOBILE BEAT, P.O. BOX 309, EAST ROCHESTER, NY 14445-0309

Dr. Shock Jock once said, "Why put off until tomorrow something that doesn't have to be done at all?" That's what this letter is, it need not have been done at all, but I've enjoyed doing it.
Ron Tunbridge, Silverstrand
Sarnia, Ontario, Canada

Defender of MiniDisc

I read your article on the current state of MiniDiscs (MB #17) and have to disagree. Billboard magazine recently wrote that MD recorder sales were higher than CD player sales at the same point in time after their introduction. I have been using a MD player, that fits in my CD rack, for about six months now and I love it. An expensive initial investment it is, but having watched technology go from tubes to chips, I believe that MD is the device of today and also tomorrow. It leads DCC by a large margin. Its high quality recordability, track identification features, fast cueing and vibration resistance, make it a great tool in our business.

The general public is catching on the MD also. We currently have numerous hardware and software outlets and one local radio station is giving a MD player away as a contest prize.

Thanks, and keep up that great magazine.
Oldies Only, Pittsburgh, Penn.

(For an update on MiniDisc technology, see article starting on page 50.)

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BAMMA MEETING PRODUCES SECURITY LIST FOR MOBILES

In the wake of the tragic shooting death of San Francisco DJ Bruce Marshall (Juice, MB Issue #17) the BAMMA (Bay Area Mobile Music Association) held an open meeting to discuss various security issues. Here is a summary of key points that came out of the meeting.

Vehicle Security

1. Ideally, load and unload your gear inside a warehouse or garage. Avoid, if at all possible, being observed by others when loading or unloading at your place of business.

2. When bringing gear into or leaving a party, lock your van every time. Leaving an unlocked, unattended vehicle creates a crime of opportunity.

3. If you have windows that expose your equipment, use the darkest possible glass tinting.

4. Invest in a car alarm and a "Club" or similar security device.

5. While advertising on vehicles brings some business leads, it is generally believed it invites theft and could result in being followed home from a gig, where it would be easier to be robbed.

6. Make certain you know where you will be unloading and parking at the gig before you get there. If you are at an unfamiliar location, call one of your competitors to find out about access and parking.

7. Go directly back to your home or office with a loaded van. Do not make any unnecessary stops for a meal or to visit another gig.

Setting Up Your Gear

1. Purchase cabinetry or modify your existing cabinetry so that it locks down when unattended.

2. CD cases tend to be the most compact, and therefore, easiest to steal. Make certain the cases lock and utilize bicycle chains or other similar devices to secure the cases.

3. Design or redesign your gear such that it takes the least number of trips to load or unload.

4. Do not be embarrassed to ask for an assist from hotel security in watching your gear if you are retrieving your vehicle from some distance.

5. Do not leave extra gear sitting in your van, if at all possible. It is just a magnet for break-ins and theft.

At The Job

1. Become acquainted with your client, banquet manager, security people and any other key individuals prior to the commencement of the gig.

2. DJs often have the best view of the party. If you observe someone getting very drunk or see potential problems in the works, point them out to the banquet manager or party host before there is a problem.

3. Many DJs report losing CDs at gigs. If you step away from your equipment, get a member of the banquet staff or security to "watch the store" or lock down your CDs.

4. If confronted by a belligerent guest, use every courtesy in the book. If you sense the situation escalating out of hand and you are not in a position to get someone's attention to assist you, simply turn off the music. The attention will immediately focus upon you or your client ,and the facility manager will come running to see what's the problem.

Have A Plan And Practice It

1. Whether you are a one-man operation or an owner with 15 employees it is important to have a plan. All of the above-mentioned habits and procedures work only if they have been thought out and really committed to.

2. If you have employees, have a session that involves some role playing to demonstrate some of these situations. You may develop some new strategies as a result.

3. Make certain you (and your employees) understand the limitations of your insurance. In many cases, equipment is not insured if left unattended. It may be uninsured even if stored in the van should the van be unlocked or the equipment easily visible from the street.

A Final Note

It is generally felt that many of the items mentioned are ideas that we are already familiar with; however, everyone readily admits to developing some bad habits that create risks both for gear and themselves. The best comparison seems to be that observing these guidelines (and others you may develop) are like wearing seat belts. If you get out of the habit of wearing them, you don't have a problem...until the accident. Then, of course, it's too late.

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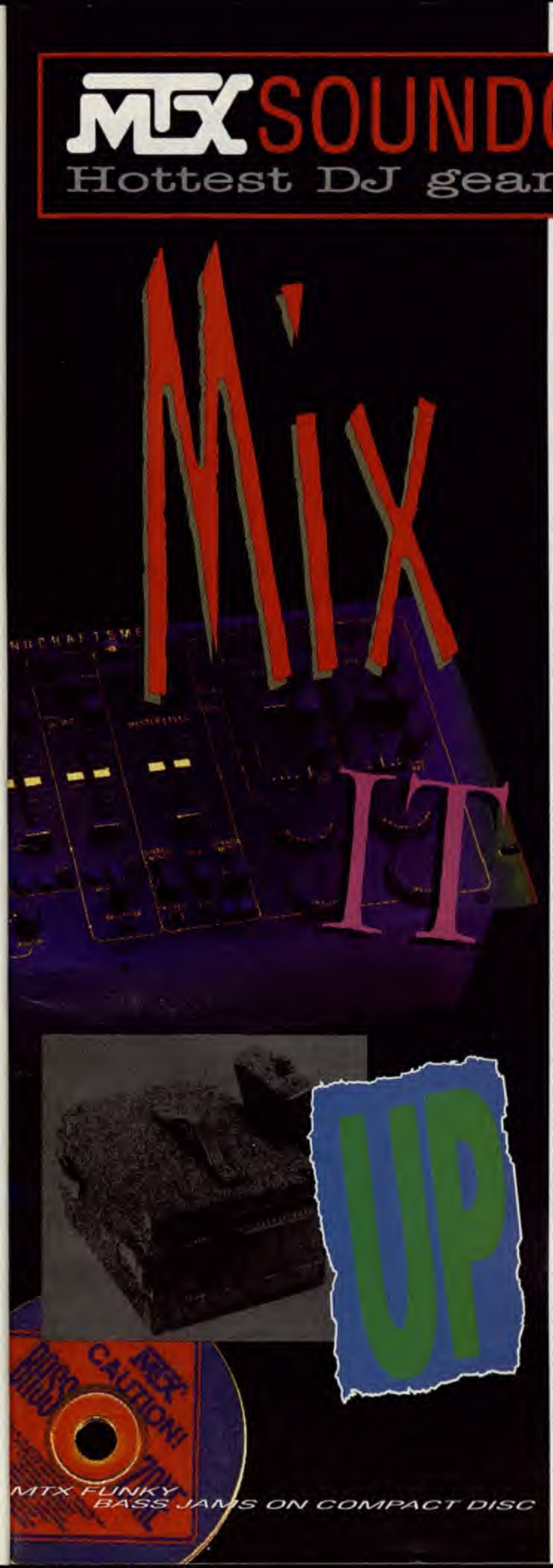

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NEWS • TIPS •
COMMENT •
INSIDE INFO •

by Robert A. Lindquist

• You May Already Be A Wiener!

Ken Kunz, DJ for Desperado's in Billings, Mont. knows how to make a crowd go crazy. First it was Iguana races, then, 10-cent beers for cowboys in dresses (Bud Light rip-off). But, when Ken introduced the *Lorena Bobbitt Wiener Toss*, even he knew he'd outdone himself. Here's how it works; the ladies are blindfolded and grouped at one end of the dancefloor. Each is then spun a round a few times and given a handful of wieners. They then start tossing the wieners to their husbands or boyfriends standing at the other end of dancefloor. The guy who catches the most wieners takes home a case of Slice soda while the lady scores a set of Ginsu knives.

• But No Cindy Crawford

In the same vein as our now famous "Business Card cover" (August/September '93) an upcoming cover of Mobile Beat will feature a collage of photos of DJs and KJs from around the world. If you think being on the cover of MB would be cool, send us a nice, crisp, clear, color working shot of yourself. Photos will be selected based on content, clarity and, in some cases, a coin toss.

• Beach Music Is The Beat At S.O.S.

Twice each year, thousands of devoted fans of Beach Music from all over the United States converge on the coastal town of North Myrtle Beach, S.C. The week-long events, known as "The Society of Stranders" (S.O.S. for short) Spring Safari (coming up April 18-24) and Fall Migration, have been happening since 1980, and each year they get bigger and bigger. Wherever there's Beach Music, you can bet they'll be DJs. During S.O.S., DJs head to North Myrtle Beach clubs to spin such Beach Music classics as: *Oh What A Thrill*, by Rockpile, *Happy Ever After* by the Bee Gees, *All Shook Up* by Billy Joel and *Shaggin' The Night Away* by The Showmen. As you can tell by this sampling, Beach Music is a culture unto itself, but because it involves so many DJs, we're checking it out. Watch for a full report on Beach Music and the DJs at S.O.S., in a coming issue of Mobile Beat.

• BAMMA Goal: Higher Standards

Astrid Monroe

The Bay Area Mobile Music Association has announced new officers for 1994. They are: Astrid Monroe of Music Nonstop, president; Andy Ebon of Designer Music, vice president; Anne Danenberg of Celebration DJs, treasurer; and Janine Doyle of Denon & Doyle, secretary. Monroe told Mobile Beat her focus for 1994 is increasing awareness of BAMMA and its standards of excellence throughout the San Francisco Bay Area, thereby motivating more DJ companies to improve their own standards.

• Scientific BPM Method

Robert Alves, owner of Palm Tree Productions has developed the "E-Z Count" system for counting beats-per-minute. Alves' method makes it possible to obtain an accurate BPM count, from 98 to 129 BPMs, in just ten down beats. All it takes is a stopwatch and his special "E-Z Count" chart which is just $3 from E-Z Count, P.O. Box 610, Agawam, Mass. 01001.

• From MobileNet Base 1

Kenny Zail, president of the Georgia Mobile Disc Organization, wants open communications with similar groups. Officers of existing regional or local DJ associations are invited to call Zail at 404-822-9320. The main goal of the project is to a establish a national DJ network through which ideas can be exchanged and business and legal concerns can be discussed.

• A Round Of Applause To:

Linda Wilson, of Blonde Fox Entertainment, Downey, Calif., selected KJ of the Year by the readers of Karaoke Scene, California's singing and entertaining newspaper.

Christopher Buttner, new marketing and media specialist for Apogee Sound Inc.

Suzi Loritz, appointed new marketing coordinator at DOD.

Terri Briggs, promoted to the position of director of Marketing Services at Electro-Voice.

James J. Kawalek, appointed product specialist at Eastern Acoustic Works.

Bill Robinson, selected as Managing Director of SoundTech.

Mark Lierly, moved up to become SoundTech's Product Development Manager and Worldwide Director of Education and Training.

Tips & Topics For Your Small Business

by Mike Buonaccorso

WHEN CONSIDERING disability policies, (insurance to cover your time when unable to work due to non-work related accidents and/or injuries), contract terminology is always important. Beware of policies that determine your ability to collect benefits based on any occupation. Your policy should be based on your occupation whereby you receive benefits when you cannot return to the job you held at time of injury. And as always, the confusion over disability, liability, and compensation continues. Look for a follow-up to Between a Rock and a Hard Place (MB#14) in a coming issue.

LITMUS TEST #4 for independent contractors: Training. An employee may be trained to perform services in a particular manner. Independent contractors ordinarily use their own methods and receive no training from the purchasers of their services. So how about those independent contractor trainees you've been working with? There is no such thing as an independent contractor trainee.

ALSO on the subject of independent contractors, keep an eye on Hilary's proposed health care plan. Business experts feel it is the perfect opportunity for the government to make it more difficult for someone to qualify as an independent contractor, realizing that many employers will increase the use of subcontractors to avoid paying their health care. Among the early drafts of the plan is one whereby any individual earning more than 75 percent of their income from one company cannot be an independent contractor.

CLIENTS ON HOLD? Customer service consultants say never come back with "I'm sorry." Politically correct: "Thank you for waiting." Apparently the former implies the acceptance of responsibility. The latter is guilt-free.

CRIME WATCH: It's getting to the point where no less than a mass murderer on the loose warrants immediate police action. Often we are told not to bother reporting property rip-offs, that the goods will never be recovered anyway. With or without insurance, it is still a good idea to have as much information as possible on a loss available for a tax deduction. The full amount of unreimbursed business losses can be deducted up to the value of the stolen property.

SPRING TRAINING is here! One of the most affordable and effective ways of picking up new business is by sponsoring softball and Little League teams in your area. Where else can you get, at bargain prices, fifteen to twenty "sandwich boards" walking around town with your company logo? And with the adult players, many of them are of the age where they may be planning a wedding themselves!

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479 HIT VIDEOS. 36

Country 2

Artist	Title
Alan Jackson	Chatahoochie
John Michael Montgomery	Beer & Bones
Confederate Railroad	Trashy Women
Aaron Tippin	My Blue Angel
PamTillis	Cleopatra
Jon Anderson	Money In The Bank
Joe Diffie	Prop Me Up Beside The Jukebox
Dwight Yoakum	1,000 Miles From Nowhere
Garth Brooks	Thunder Rolls (Live Vers. Only)
George Strait	Heartland
Travis Tritt	Trouble
Randy Travis	Cowboy Boogie
Wynonna	Like No One Else On Earth
Billy Ray Cyrus	In The Heart Of A Woman
Joe Diffie	Honky Tonk Attitude
Alan Jackson	Mercury Blues

Country 1

Artist	Title
Alan Jackson	Don't Rock The Jukebox
Brooks & Dunn	Boot Scootin' Boogie
Billy Ray Cyrus	Achy Breaky Heart
Travis Tritt / Marty Stuart	The Whiskey Ain't Workin
John Anderson	Seminole Wind
Wynonna	No One Else On Earth
Mary-Chapin Carpenter	Down At The Twist & Shout
Dwight Yoakum	Suspicious Minds
Robert Ellis Orral	Boom, It Was Over
Arron Tippin	Ain't Nothing Wrong W/Radio
Sawyer Brown	Some Girls Do
Shennandoah	Rock My Baby
Reba McEntire	There Is There Life Out There
Chris Ledoux	Cadillac Ranch
Dolly Parton	Romeo
Trisha Yearwood	Wrong Side Of Memphis
Hank Williams, Jr.	Come On Over To The Country

Hot Hits 1016

Artist	Title
Rod Stewart	Having A Party
Bruce Springsteen	Streets Of Philadelphia
Meat Loaf	Rock N' Roll Dreams Come True
ZZ Top	Pincushion
Def Leppard	Miss You In A Heartbeat
The Cranberries	Linger
Joshua Kadison	Jessie
Ace Of Base	The Sign
Salt-N-Pepa w / En Vogue	Whatta Man
Celine Dion	Power Of Love
Xscape	Understanding
Jodeci	Cry For You
All-4-One	So Much In Love
US3	Cantaloop

Hot Hits 1015

Artist	Title
Cher with Beavis & Butthead	I Got You Babe
Frank Sinatra with Bono	I've Got You Under My Skin
Phil Collins	Everyday
Heart	Will You Be There In The Morning
Tom Petty & The Heartbreakers	Mary Jane's Last Dance
Gin Blossoms	Found Out About You
Neil Young	All Along The Watchtower
Metallica	Enter Sandman (Live)
Richard Marx	Now And Forever
Prince	Peach
Michael Jackson	Gone Too Soon
Hi-Five	Never Should've Let You Go
Snoop Doggy Dog	What's My Name

Hot Hits 1014

Artist	Title
Rod Stewart, Sting & Bryan Adams	All For Love
Mariah Carey	Hero
Michael Bolton	Said I Loved You But I Lied
U2	Stay
Billy Joel	All About Soul
Aerosmith	Amazing
Guns N' Roses	Estranged
Weird Al Yankovic	Bedrock Anthem
10,000 Maniacs	Because The Night
Color Me Badd	Time And Chance
DRS	Gansta Lean

Hot Hits 1013

Artist	Title
Sting	Demolition Man
INXS	The Gift
Bryan Adams	Please Forgive Me
Mr. Big	Wild World
Weird Al Yankovic	Jurassic Park
Phil Collins	Both Sides Of The Story
Elton John with Kiki Dee	True Love
Bobby Brown & Whitney Houston	Something In Common
Xscape	Just Kickin' It
Ace Of Base	All That She Wants
Tevin Campbell	Can We Talk
Toni Braxton	Breathe Again
Salt-N-Pepa	Shoop

Hot Hits 1012

Artist	Title
Janet Jackson	Again
Tony! Toni! Tone!	Anniversary
Inner Circle	Sweat
Rick Astley	Hopelessly
Peter Gabriel	Kiss The Frog
U2	Lemon
Nirvana	Heart-Shaped Box
Blind Melon	No Rain
Gin Blossms	Hey Jealousy
Meat Loaf	I'd Do Anything For Love (But I Won't Do That)
Sting	Nothin' Bout Me
Daryl Hall	In A Philly Mood
Gloria Estefan	Con Los Amos

Hot Hits 1011

Artist	Title
Duran Duran	Too Much Information
Red Hot Chili Peppers	Soul To Squeeze
John Mellencamp	Human Wheels
R.E.M.	Everybody Hurts
Bob Dylan	My Back Pages
Kenny Loggins	This Is It
Daryl Hall	I'm In A Philly Mood
Celine Dion / Clive Griffith	When I Fall In Love
Tone Braxton	Another Sad Love Song
SWV	Right Here / Human Nature
Dino	Ooh Ooh Child
2Pac	I Get Around
Dulce	Dazzey Duks

Hot Hits 1008

Artist	Title
George Michael / Queen	Somebody To Love
Rod Stewart	Have I Told You Lately
Aerosmith	Eat The Rich
Brian May	Resurrection
New Order	Regret
Tasmin Archer	Sleeping Satellite
Tina Turner	I Don't Wanna Fight
Inner Circle	Bad Boys
UB40	I Can't Help Falling In Love
R. Kelly	Dedicated
Jeramy Jordan	Wanna Girl
Snow	Girl I've Been Hurt
Michael Jackson	Who Is It
Sting	Fields Of Gold

Hot Hits 1007

Artist	Title
Janet Jackson	That's The Way Love Goes
PM Dawn	Lookin' Through Patient Eyes
Prince And The NPG	Morning Papers
Duran Duran	Come Undone
Aerosmith	Livin' On The Edge
Guns N' Roses	Dead Horse
Van Halen	Dreams (Live)
Bon Jovi	In The Arms (Live)
Eddie Murphy w / Michael Jackson	Watzupwitu
Expose	I'll Never Get Over You Getting Over Me
H-Town	Knockin' Da Boots
Run DMC	Down With The King
Men At Large	So Alone

Hot Hits 1003

Artist	Title
Michael Jackson	Heal The World
Regina Belle & Peabo Bryson	A Whole New World
Kenny G	Forever In Love
Restless Heart	When She Cries
Neil Young	Harvest Moon
Black Crowes	Sometime Salvation
Def Leppard	Stand Up (Kick Your Love Into Motion)
Nirvana	In Bloom
Dan Baird	I Love You Period
Michael Penn	Long Way Down
Portrait	Here We Go Again
Lo-Key	I Got A Thang 4 Ya
Bel Biv Devoe	Gangsta
Mary J. Blige	Reminisce

Hot Hits 1001

Artist	Title
Guns N' Roses	Yesterdays (Conceptual Vers.)
U2	Who's Going To Ride Your Wild Horses
Bon Jovi	Keep The Faith
Saigon Kick	Love Is On The Way
Eric Clapton	Layla
Bad Company	How About That
The Heights	How Do You Talk To An Angel
John Secada	Do You Believe In Us
Michael W. Smith	I Will Be There For You
Color Me Badd	Forever Love
Shai	If I Ever Fall In Love (Acappella)
Prince	My Name Is Prince
Trey Lorenz	Someone To Hold
Swing Out Sister	Am I The Same Girl

Hot Hits 199

Artist	Title
En Vogue	Free Your Mind
Mary J. Blige	Real Love
Snap	Rhythm Is A Dancer
TLC	What About Your Friends
Charles & Eddie	Would I Lie To You
PM Dawn	I'd Die Without You
Jade\	Wanna Love You
KWS	Please Don't Go (Vers. 2)
Celine Dion	Nothing But My Broken Heart
Annie Lennox	Walking On Broken Glass
k.d. lang	Constant Craving
Bruce Springsteen	Leap Of Faith (Long Vers.)
Roger Waters	What God Wants (Performance Vers.)

Hot Hits 194

Artist	Title
Michael Jackson	In The Closet
Kris Kross	Jump
Prince & The NPG	Money Doesn't Matter 2 Night (Mitch Vers.)
Paula Abdul	Will You Marry Me
Red Hot Chili Peppers	Under The Bridge
Def Leppard	Let's Get Rocked
Weird Al Yankovic	Smells Like Nirvana
Nirvana	Come As You Are
Richard Marx	Hazard (chapter 2)
En Vogue	My Lovin' (You're Never Gonna Get It)
TLC	Ain't Too Proud 2 Beg
Chris Walker	Take Time
U2	One (Vers. 2)

Hot Hits 198

Artist	Title
Boyz II Men	End Of The Road
Hi-Five	She's Playing Hard To Get
KWS	Please Don't Go
Bryan Adams	Do I Have To Say The Words
Patti Smith	Sometimes Love Ain't Enough
Wilson Phillips	Give It Up
Peter Cetera	Restless Heart
Def Leppard	Have You Ever Needed Someone So Bad
INXS	Not Enough Time
Firehouse	When I Look Into Your Eyes
Billy Joel	All Shook Up
Del Amitri	Always The Last To Know
Soup Dragons	Divine Thing
Bobby Brown	Humpin' Around

Hot Hits 197

Artist	Title
Madonna	This Used To Be My Playground
Elton John	The One
Genesis	Jesus He Knows Me
U2	Even Better Than The Real Thing
Shakespeare's Sister	Stay
Def Leppard	Make Love Like A Man
Toad The Wet Sprocket	All I Want
Mary J. Blige	You Remind Me
Michael Jackson	Jam
George Michael	Too Funky
Queen	We Will Rock You / We Are The Champions
Technotronic	Move This
Kriss Kross	Warm It Up

Hot Hits 196

Artist	Title
Guns N' Roses	November Rain
Richard Marx	Take This Heart
The Outfield	Closer To Me
The Cure	Friday I'm In Love
The B-52's	Good Stuff
Sophie B. Hawkins	Damn I Wish I Was Your Lover
Cover Girls	Wishing On A Star
En Vogue	Giving Him Something He Can Feel
Vanessa Williams	Just For Tonight
TLC	Baby-Baby-Baby
Sir Mix-A-Lot	Baby Got Back
Arrested Development	Tennessee
Annie Lennox	Why

Dance Hits 5016

Artist	Title
Aretha Franklin	Pride-A Deeper Love
Rozalla	I Love Music (Remix)
Pet Shop Boys	I Wouldn't Normally
INXS w/Ray Charles	Please (You Got That)
New Order	Spooky
Culture Beat	Got To Get It
M People	Movin' On Up
Chatay Savage	Betcha'll Never Find
Zhane	Groove Thang
Stay	Eternal
Elton John w/RuPaul	Don't Go Breaking My Heart (Extended Version)
East 17	House Of Love (Remix)
Tashan	Love Is Forever

Dance Hits 5015

Artist	Title
Elton John & RuPaul	Don't Go Breaking My Heart
PM Dawn	You Got Me Floatin'
Ce Ce Peniston	In The Mood
Lisa Lisa	Skip To My Lu
Cyndi Lauper	That's What I Think
k.d.lang	Just Keep Me Movin'
Sister Act II	Joyful Joyful
Perfect Gentleman	I Need You
Front 242	Animal
Bjork	Big Time Sensuality
Haddaway	Life
Staxx featuring Carol Leerning	Joy
The Other Two	Selfish
The Aphex Twin	On

Dance Hits 5014

Artist	Title
David Morales & The BYC	The Program
Rozalla	I Love Music

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MK Featuring Alana	Love Changes
Jody Watley	Your Love Keeps Workin' On Me
Kim Wilde	If I Can't Have You (ET/VL Bonus Mix)
Red Red Groovy	Another Kind Of Fine
East 17	House Of Love (Vers. 2)
One Dove	While Love
Captain Hollywood Project	All I Want
Uncanny Alliance	I'm Beautiful Dammit!
Evolution	Everybody Dance (ET/VL Bonus Mix)
Lisette Melendez	Goody Goody
RuPaul	Little Drummer Boy

Dance Hits 5013

Artist	Title
The Goodmen	Give It Up
Kim Wilde	If I Can't Have You
U2	Lemon(Bad Yard Club Mix)
Culture Beat	Mr. Vain (ET/VL Bonus Mix)
Sven Vath	L'esperanza
Lonnie Gordon	Happenin' All Over Again ('93 Dance Remix)
RuPaul	A Shade Shady (Shady Vers.)
Evolution	Everybody Dance
Gabrielle	Dreams (Developed Arrested Mix)
D•ream	Things Can Only Get Better
My Life With The Thrill Kill Kult	Blue Buddha
Jose & Luis	The Queen's English
Sting	Demolition Man

Dance Hits 5012

Artist	Title
Robin S.	Love For Love (ET/VL Bonus Mix)
Moby	Move
Mahogany Blue	Affair
Pet Shop Boys	Go West
New Order	World (Performance Vers.)
Gabrielle	Dreams
Luther Vandross	Heaven Knows (ET/VL Bonus Mix)
Lonnie Gordon	Happenin All Over Again
Duran Duran	Too Much Information
Bjork	Human Behavior
Sunscreem	Broken English
Mariah Carey	Dream Lover
Wailing,Souls	Wild Wild Life
Doubleplusgood	Congate

Dance Hits 5011

Artist	Title
Saint Etienne	Who Do You Think You Are (Dance Vers.)
Dr. Alban	Sing Hallelujah
New Order	World
Snap	Do You See The Light
RuPaul	A Shade Shady
Arizona	Slide On The Rhythm
His Boy Elroy	Chains
Captain Hollywood Project	Only With You
Zhane	Hey Mr. D.J.
East 17	Deep (Remix)
Deborah Harry	I Can See Clearly
Jomanda	I Like It (ET bonus Mix)
La Tour	Crazlaskowboi
Jazzy Jeff & The Fresh Prince	Boom Shake The Room

Dance Hits 5010

Artist	Title
Janet Jackson	If
2 Unlimited	Tribal Dance
Stereo MC's	Step It Up
East 17	Deep
Book Of Love	Boy Pop (Remix)
Pet Shop Boys	Can You Forgive Her (Remix)
Haddaway	What Is Love
Jomanda	I Like It
Dina Carrol	Special Kind Of Love
Bob State	10 x 10
Front 242	Religion
David Morales And Bad Yard Club	Gimmi Luv
Johnny P.	Look Good

Dance Hits 5009

Artist	Title
Jaydee	Plastic Dreams
D•ream	Ur The Best Thing
Taylor Dane	Can't Get Enough Of Your Love
Pet Shop Boys	Can You Forgive Her
Freedom Williams	Voice Of Freedom
Legacy Of Sound	Happy
Bjork	Human Behavior
OMDs	Stand Above Me
Billy Idol	Heroin
Latour	Hyponomania
Book Of Love	Boy Pop
RuPaul	Back To My Roots
Nokko	I Will Catch You
Dr. Dre	Dre Day

Dance Hits 5008

Artist	Title
Madonna	Fever (ET/VL Bonus Mix)
Robin S.	Show Me Love (ET/VL Bonus Mix)
Masters At Work	I Can't Get No Sleep
Gloria Estefan	Go Away
Malaika	Gotta Know Your Name
The Shamen	Phorever People
George Michael	Killer / Papa Was Rolling Stone
Deacon Blue	Your Town (Club Mix)
Deep Forest	Sweet Lullaby
Johnny Gill	The Floor
Nick Scotti	Wake Up Everybody (12" Remix)

Dance Hits 5007

Artist	Title
Michael Jackson	Who Is It
Nick Scotti	Wake Up Everybody
Donna Delory	Just A Dream (Extended Club Mix)
Utah Saints	What Can You Do For Me
David Bowie	Jump They Say
Captain Hollywood Project	More And More
New Order	Regret
Sheep On Drugs	Motorbike
The Beloved	Sweet Harmony
Bobby Brown	That's The Way Love Is
Funkdoobiest	Bow Wow Wow
Tenie Williams	Give Him A Love He Can Feel
Whitney Houston	I'm Every Woman (ET/VL Bonus Mix)

Dance Hits 5006

Artist	Title
Depeche Mode	I Feel You
Yello	Jungle Bill
Sophia Shinas	One Last Kiss (Cupid's Arrow Mix)
Lulu	Independence
Bizarre Inc.	Took My Love
Neneh Cherry	Buddy X
Alexander O'Neal	Love Makes No Sense
James Brown	Can't Get Any Harder
Frankie	Understand This Groove
The Prodigy	Out Of Space
Sunscreem	Pressure
Shinehead	Jamaican in New York
Captain Hollywood Project	More And More

Dance Hits 5005

Artist	Title
Monie Love	Born 2 B.R.E.E.D.
Martha Wash	Give It To You (Mo Mo Mix)
Annie Lennox	Little Bird (ET/VL Bonus Mix)
Naughty By Nature	Hip Hip Hooray
Dr. Alban	It's My Life
The Shamen	Boss Drum
Electroset	How Does It Feel
Finitribe	Forevergreen
Snap	Exterminate
Kim Mazelle	Love Me The Right Way
Trey Lorenze	Photograph Of Mary (Speach Mix)
L.A. Style	I'm Raving
PM Dawn	Plastic

Dance Hits 5004

Artist	Title
Whitney Houston	I'm Every Woman
Arrested Development	Mr. Wendel
The Movement	Bingo
Bobby Brown	Get Away
Digable Planets	Rebirth Of Slick
2 Unlimited	No Limits
Club 69	I Want To Be Your Underwear
Stereo MC's	Connected
Young Black Teenagers	Tap The Bottle
AB Logic	Get Up (ET/VL Remix)
RuPaul	Supermodel (Remix)
Youthu Yindi	DJapana
Trey Lorenz	Photograph Of Mary

Dance Hits 5003

Artist	Title
Madonna	Deeper And Deeper
RuPaul	SuperModel (You Better Work)
Gloria Estefan	Mega Mix
Marky Mark & The Funky Bunch	Gonna Have A Good Time
Uncanny Alliance	I Got My Education
Sunscreem	Love U More
Orbital	Halycon (Long vers.)
AB Logic	Get Up (Move Boy Move)
Martha Wash	Give It To You
House Of Pain	Shamrocks And Shenanigans
Information Society	(Boom Shalock Lock Boom)
	Love & Peace Inc. (Remix)

Dance Hits 5002

Artist	Title
Rozalla	Are You Ready To Fly (Remix)
Martha Wash	Carry On
Bizarre Inc.	I'm Gonna Get You
EMF	They're Here
The Farm	The Rising Sun
The Soul System	It's Gonna Be A Lovely Day
Malaika	So Much Love
Prefab Sprout	If You Don't Love Me
Celine Dion	Love Can Move Mountains (Remix)
Ya Kid K	Let This House Beat Drop
Sophia Shines	The Message (Remix)

Dance Hits 5001

Artist	Title
Bobby Brown	Good Enough
Madonna	Erotica
Inner City	Follow Your Heart
Altern 8	Evapor 8
Information Society	Peace & Love Inc.
Carmen Electra	Everybody Get On Up
Aurra	A Little Love
The Shamen	Ebeneezer Goode
Wreckx-N-Effects	Rump Shaker
Celine Dion	Love Move Mountains
Nona Gaye	Overjoyed (Remix)
Krush	Let's Get Together
Definition Of Sound	What Are You Under
Hammer	Gaining Momentum

Dance Hits 593

Artist	Title
Prince	My Name Is Prince (Club Vers.)
Fortran 5	Look 2 The Future
The Shamon	L.S.I. (Remix)
Happy Mondays	Stinkin' Thinkin'
Vanessa Williams	Work To Do
Erasure	Take A Chance On Me
A Thousand Points Of Night	Read My Lips
Army Of Lovers	Obsession
Smart E's	Sesame's Treet
The Prodigy	Fire
Nona Gaye	I'm Overjoyed
La Tour	Blue
Workaholic	2 Unlimited
EPMD	Crossover

Dance Hits 592

Artist	Title
Bobby Brown	Humpin' Around (Remix)
Electronic	Disappointed
U2	Even Better Than The Real Thing
Arrested Development	People Everyday
Wailing Souls	All Over The World
Cover Girls	Wishing On A Star (Remix)
David Bowie	Real Cool World
Soul II Soul	Move Me No Mountain
George Lamond	Where Does That Leave Love (Club Mix)
Cathy Dennis	You Lied To Me
Opus III	It's A Fine Day
AB Logic	The Hit Man
The Movement	Jump

Dance Hits 591

Artist	Title
Frankie Knuckles	Rain Falls
Inner City	Pennies From Heaven
C&C Music Factory	Keep It Comin'
Lidell Townsell	Get With You
Chic	Your Love (Remix)
Soho	Ride
Snap	Rhythm Is A Dancer
A.L.T. & The Lost Civilization	Tequilla
Lil' Louis & The World	Club Lonely
The Dabu	Surrender Yourself
Eric B. & Rakim	Don't Sweat The Technique
Utah Saints	Something Good
Ralph Tresvant	Money Can't Buy You Love
The Shamen	L.S.I.

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CANADIAN NEWS

NFC Elects New Chairman For CDJA

The National Finance Committee of the Canadian Disc Jockey Association has selected David Robertson as chairman for 1994. Robertson, a certified management accountant, will be senior officer for the national committee comprised of local CDJA chapter treasurers and responsible for all chapter and national operating budgets in Canada.

DJ Training Is Focus For CDJA

A management course for existing and future fleet operators who employ more than three DJs is being offered this spring in Toronto by instructor Michael Scott. Mobile Beat's Canadian editor, Dennis Hampson, will provide a similar eight week course in Kitchener, Ont. All courses are CDJA accredited for certification points.

NAFTA After Shocks

Canadians are unsure what effect the recent NAFTA agreement will have (if any) on the DJ service industry. Speculation is, the removal of tariffs may lure Canadians to DJ shops in the states. On the other hand, this may cause a drop in Canadian prices making such a drive unneccessary.

NEC And CDJA Break New Grounds

Representatives of the National Executive Council (NEC) from Quebec, the Maritimes, western Canada and northern Ontario met with the CDJA chapter presidents and national board of directors January 23, in Toronto, to discuss regional differences and concerns. Setting a precedent, members of the audience were permitted to address council during the session.

ERG Dealer Conference

Canada's leading CD compilation distributor, Entertainment Resources Group, held their first dealer conference January 21-22. Dealers from across Canada met in Toronto to discuss the latest products for DJs. Marketing and sales training sessions were also provided. Scott MacMillan, ERG president, said the results were very good and plans are in the works for more conferences in the future.

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The Scoop

EV's New Mod Mobiles

Electro-Voice has unveiled System 200, a compact, lightweight, full-range sound reinforcement system built to provide the ultimate in sound quality and convenience. System 200 elements include the Sx200 portable loudspeaker, Xp controller, and the Sb120a (powered) or Sb120 (unpowered) bass module. The Sx200 and Sb120 are housed in cabinets constructed of high-impact polypropolene, with integral carrying handles and stand sockets.

The 300-watt Sx200 is a, 12-inch, 2-way, constant-directivity system with extremely high sensitivity (101.5 dB, 1w/1m) all the way to 25 kHz. Its professional quality components are arranged in a time coherent vertical array and housed in a durable vented enclosure with paralleled Neutrix Speakon® input connectors. Solid, tight bass below 80 Hz comes from an EVM®12S Pro-Line woofer with beryllium copper lead wires, high-temperature materials and a low-mass, edge-wound voice coil driven by a large 16-pound magnetic structure. The high-frequency section of the Sx200 utilizes a new, molded-in, 65° x 65° constant-directivity horn with special throat geometry that throws a rectangular pattern improving coverage in the corners of the audience area.

The Sb120a amplified bass module has a built-in, 400-watt power amp optimized for the custom designed long-throw 12-inch woofer. The amp utilizes a high-speed digital switching power supply and adds only three pounds to the weight of the speaker system, for a total of just 34 pounds.

The Xp200 controller includes a unique low-frequency profile circuit to enhance low-frequency performance of both the Sx200 speaker systems and Sb120/ Sb120a bass modules.

We auditioned EV's System 200 in a special listening room at NAMM in January and were pleasantly surprised. A nice high-end sparkle and tight-and- punchy low bass gives this system the power to break through the crowd. The mid-range is less pronounced. Vocals are clear and defined. These are the qualities of a good DJ speaker system, magnified by their lightweight mobility. They're a good choice for karaoke jobs as well. Keep in mind this demonstration took place in a controlled environment so it was nearly impossible to draw any real life conclusions. We are planning an on-location road-test of one of these new EV systems soon. We look forward to seeing how this system performs at a large wedding or teen dance. That's the real test.

This complete system carries a manufacturer's list price of $3,150 with powered subs, $2,700 without. If you do a lot of small clubs or medium sized halls, this system could be worth checking out. This is a high-quality, all inclusive speaker system with a price tag to match. By the time they go on sale at your local dealer, the price should fall in line with comparable systems.

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13. Tarentella Mix
14. C' E' Luna
15. Quadriglia
16. Consentina

Waltzes
17. Anniversary Song
18. Luccellino Della Commare
19. Calabrisella Mia
20. Speranza Perdute

Tangos
21. Chitarra Romana
22. Tango Della Gelosia

Nightmares & Historic Affairs

FREEZEFRAME!

Submitted By Mike Starnes

About a million years ago (shortly after the earth cooled) I was working for a large sound company. Having done concert sound and major club installations, I was sure that I could do almost anything with respect to sound. I used my spare time between tours and installations to assist some of the local radio and mobile DJs by setting up their sound systems.

One of the jocks (we'll call him "Big John") was doing a series of gigs for the Dallas Association of the Deaf. He explained that the hearing impaired can experience the "sound" of music through a process called bone conduction whereby they actually feel very low frequencies at high sound pressure levels. I consulted an audiologist friend who told me that this actually happens. John asked me if I was ready to make my DJ debut at a middle school function for kids who were hearing impaired, so off I went.

My logic was that kids who had limited use of one of their senses could double up on all of the others. I took dry-ice fog, super strobes, mirror balls, pin beams, oscillators, and every lighting effect that I could scrape together. The sound (for about 200 kids) consisted of four Cerwin Vega B-48 18-inch subs, four Cerwin Vega V-33 speakers with 18-inch woofers, three 500-watt per channel stereo power amplifiers, DBX Boom Box, DB-10 Bass Excavator, and every tune that had a dominant bass line.

The kids were nice, the sponsors were polite, and the room was the quietest I had ever seen (since they were all "speaking" in sign language). After a very fast setup, I pummeled them with thumping music, lights and fog. My confidence grew with each tune I played.

Since they refused my offer to donate my services (temporary insanity) they paid me, thanked me, and home I went glowing with pride at my new found "talent."

Several days later I received their official letter thanking me for all of the extra effort I had put into their event. It read: "Dear Mike, You did a great job! P.S. Next time please leave your strobe light at home."

Well, it turns out that, as a novice to this type of job, it never occurred to me that while my flashing strobe light was "freezing" the action on the dance floor, it was making communication by signing virtually impossible. Whoops!!

Mike Starnes is the owner of Starcon Disc Jockey Systems in Arlington, Texas. He also is the rental sales manager of ASC Sound in Plano, Texas. Clients for his DJ service have recently ranged from G.Q. Magazine, Kawasaki, McDonalds, The Hard Rock Cafe, and Ticketmaster to the Morton Meyerson Symphony Center, National Association of Fire Chiefs, National Association of School Boards, and the D.A.R.E. Organizations.

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Music News

It's common to find 12-inch extended versions of dance tracks on full-length, various artist CDs and this may be the only way to get the "right" version of a popular hit. A good case in point is **Platinum on Black** which features a great mix of recent hits including the accelerated version of *Dreams* by Gabrielle (the Developed Arrested mix) which is not on the CD5 (maxi single). The 14-track CD contains 79 minutes of music. With the exception of *World* by New Order, all tracks are 12-inch versions. Included on this disc are:
Love, Peace & Happiness - Soul Solution, *House Of Love* - East 17, *Give It Up* - The Goodmen, *London X-press* - X-Press 2, *Fuk Dat* (Raw Mix) - Sagat, *White Love* - One Dove, *U Got 2 Let The Music* - Cappella, *What Can You Do For Me* - Utah Saints, *Impact* - Orbital.

Freestyle Is Dead... Not!

Following the success of **Greatest Freestyle Hits Vol. 1,** High Power Records/Warlock released **Greatest Freestyle Hits Vol. 2.** Eleven of the fifteen tracks are radio cuts and run between four and five minutes in length. Highlights include: *I Want Your Love* - Natalie, *I Want You* - Wickett, *Girl You Hear Me Crying* - N.V., *Falling In Love* - Lil Suzy, *In My Dreams* - Reinald-O, *Don't Let Me Go* - Wickett, *The Way She Looks At Me* - N.V., *Why Can't You Be Mine* - Wickett, *Another Night* - Reinald-O, *My Sweet Love* - Edit, *Break Time* - Dr. Edit, and more.

Bringing back some all-time classics with a twist is **At Midnight - Dance Classics** remixed with the '90s in mind. Among these 12-inch versions are: *Do What You Wanna Do* - T. Connection, *Get Off* (deep bass mix) - Foxy, *Why Can't We Live Together* - Timmy Thomas, *Dance With Me* - Peter Brown, *Get Down Tonight* - K.C. & The Sunshine Band, *At Midnight* - T. Connection, *Get Off* (club mix) - Foxy, *It's Been So Long* - George McCrae, *Do You Wanna Get Funky With Me* - Peter Brown, *Do What You Wanna Do* (sample) - T. Connection.

The demand for classic disco continues to flourish and Priority Records has answered the call by adding to its best selling line of **Mega Hits Dance Classics Vol. 11, 12** and **13**. As is true of all previous volumes, the tracks are radio cuts and the picks of the litter. Each budget priced CD offers nine tracks.
Here's a sampling of the tracks from each new volume:
Mega Hits Vol. 11 includes *O-H-I-O* - Ohio Players, *You And I* - Rick James, *Rapture* - Blondie and *You Make Me Feel (Mighty Real)* - Sylvester. **Mega Hits Vol. 12** contains *Dim All The Lights* - Donna Summer, *Gloria* - Laura Branigan, *Take Me Home* - Cher, *Turn The Beat Around* - Vicki Sue Robinson, *I'm Every Woman* - Chaka Khan, to name a few. And **Mega Hits Vol. 13** highlights are *Call Me* - Blondie, *The Wanderer* - Donna Summer, *Brick House* - Commodores, and *Native New Yorker* - Odyssey.

Another excellent collection of classic disco is **The Best Disco In Town**. This two-CD set features classic disco hits with their roots in clubs like Studio 54, The Copa, and Limelight. Virtually all of the 38 tracks are short radio versions. The list includes: *West End Girls* - Pet Shop Boys, *Fly Robin Fly* - Silver Convention, *Don't Let Me Be Misunderstood* - Santa Esmeralda, *Where Is My Man* - Eartha Kitt, *So Many Men, So Little Time* - Miquel Brown, *Souvenirs* - Voyage, *Supernature* - Cerrone, *Native Love* - Divine, *Passion* - The Flirts and many more.

Unidisc has added to their impressive line of 12-inch'ers of past dance hits with three volumes of dance classics. **Solar System Vol. 1** features two medleys and all-time favorites. Medley #1: *And The Beat Goes On* - The Whispers, *Wet My Whistle* - Midnight Star, *Take That To The Bank* - Shalamar, *Freakazoid* - Midnight Star. Medley #2: *There It Is* - Shalamar, *Headlines* - Midnight Star, *Romeo Where's Juliet* - Collage, *A Night To Remember* - Shalamar. With exception of *Freakazoid* and *Romeo Where's Juliet*, all of the above songs are full-length versions. **Solar System Vol. 2** includes: *Dancing in The Sheets* - Shalamar, *Operator* - Midnight Star, *Rock Steady* - The Whispers, *The Second Time Around* - Shalamar, *I Gotta Keep Dancin'* - Carrie Lucas, and more. **Solar System Vol. 3** features a Mega Mix Medley: *Snake In The Grass* - Midnight Star, *Can U Dance*

BY FRED SEBASTIAN

- The Deele, *Special Restrictions* - Lakeside, *Circumstantial Evidence* - Shalamar, *Hot Spot* - Midnight Star, *Alien ZZZ* - Collage, *Rock Steady* - The Whispers, *Do Me Right* - Dynasty, *Midas Touch - Wet My Whistle* - Midnight Star. Also featured are full-length tracks of : *No Parking (On The Dance Floor)* - Midnight Star, *I Wanna Be Rich* - Calloway, *Come Back Lover* - The Sylvers, among others.

The **Best of Techno Vol. 4** shows Techno is still strong with several cuts that will satisfy both dance and hardcore Techno enthusiasts with 12 extended tracks. Topping the honor roll are: *Let Me Be Your Fantasy* - Baby D, *Roots N' Future* - Phuture Assasins, *Weather Experience* - The Prodigy, *Total Ecstasy* - EQ, *The Piano* - Mind Abuse.

The soundtrack to the movie "House Party 3" is prophesied to be popular. Encompassing tracks of Hip-Hop, R&B, and Rap, the album features: Bounce -

Kid 'N Play, Butt Booty Naked - AMG, and tracks by Red Hot Lover Tone, Sylk Smoov, and R.A.S. Posse.

Rock & Pop

The votes are in and **Grammy's Greatest Moments: Volume 1** through **Volume 4** have been released. These four CDs, sold separately, are a treasure chest of major hits by Pop music's biggest superstars (videos are available). The bad news (for DJs) is that all tracks on these CDs are live performances. A little editing should allow you to take advantage of the outstanding collection. Here are some of the artists included in the collection: Phil Collins & David Crosby, Aretha Franklin, Bonnie Raitt, Natalie Cole, Billy Joel, Mariah Carey, Whitney Houston, Sting, Eric Clapton, Barbra Streisand & Neil Diamond, Tina Turner, Gloria Estefan, Michael Bolton, Kenny G, Aerosmith, Sheena Easton, Donna Summer, and the list goes on.

Speaking of live versions, the CD **Alternative NRG** doesn't state anywhere on the jacket that it is live, but it is. The lineup on this breakthrough Greenpeace project (recorded and mixed with solar power) includes artists such as P.M. Dawn, R.E.M., U2, Annie Lennox, Boo-Yaa Tribe, and Soundgarden, to name a few.

Love Is In The Air

Though Valentine's Day has come and gone, the love songs play all year round. **For Your Love** is a terrific collection of 12 Pop and Rock love songs that include: *Can't Fight This Feeling* - R.E.O. Speedwagon, *Everlasting Love* - Rex Smith & Rachel Sweet, *You've Made Me So Very Happy* - Blood, Sweat & Tears, *When Will I See You Again* - Three Degrees, *Falling in Love* - Gloria Estefan, and others by the Bangles, Gregory Abbott, and Loverboy.

Valentine's Day: Love is Here to Stay features a dozen timeless, Pop classics from the past including: *My Funny Valentine* - Tony Bennett, *Long Ago (And Far Away)* - Shirley Jones & Jack Cassidy, *The Nearness Of You* - Mel Torme, *Unforgettable* - Aretha Franklin, *You'll Never Know* - Doris Day, as well as classics by Johnny Mathis, Rosemary Clooney, Vic Damone, and Bobby Vinton.

Drumming Along With The Charts

Drummer Max Weinberg makes a good case that percussion is the backbone to Rock and Roll. Weinberg (who wrote the book "The Big Beat: Conversations With Rock's Great Drummers") and Rhino label have released **Let There Be Drums Vol. 1 - The '50s, Vol. 2 - The '60s**, and **Vol. 3 - The '70s**. Consisting of mostly familiar classics, **Vol.1 - The '50s** serves hits like *Long Tall Sally* - Little Richard, and *Be-Bop-A-Lula* - Gene Vincent. **Vol. 2 - The '60s** offers greats like *In The Midnight Hour* - Wilson Pickett, *Born To Be Wild* - Steppenwolf, and *Up On Cripple Creek* - The Band. Some of the rockin' gems on **Vol. 3 - the '70s** are: *Frankenstein* - Edgar Winter Group, *Paradise By The Dashboard Light* - Meatloaf, *Hijack* - Herbie Mann, *I'll Take You There* - Staple Singers, *Dream Weaver* - Gary Wright, as well as tracks by the Rolling Stones, Bruce Springsteen, Sly & The Family Stone, Yes, and more. Each CD contains approximately 18 tracks, and though many of the tracks have been released on other compilations, **Let There Be Drums** is worthwhile.

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continues to put out big sellers. With the long running success of **Hot Ladies of The '80s** they have released the updated version - **Dazzling Divas of The '90s**. Tracks included are: *Wishing On A Star* - Cover Girls, *You're The Love Of My Life* - Sybil, *Buddy X* - Neneh Cherry, *I Touch Myself* - Divinyls, *Baby, Baby, Baby* - TLC, and several others. A sure winner.

Also from K-tel, in the way of Alternative music is **Alternation** featuring tracks: *Teen Angst (What The World Needs Now)* - Cracker, *Kick Some* - House of Pain, *The Ugly Truth* - Mathew Sweet, *Courage* - Tragically Hip, and *Solar Sister* - Posies.

On The Heavy Side

Another leader in the re-issues market is Priority Records who have just released **Monsters of Rock Vol. 2** and **Vol. 3**. Metal **Vol.2** offers: *Rock You Like A Hurricane* - Scorpions, *Balls To The Wall* - Accept, *I Just Wanna* - Kiss, and *Edge Of A Broken Heart* - Vixen. Tracks by Warrant, Krokus, Firehouse, Trixter and Steelheart complete the package. **Vol. 3** includes tracks like: *Black Sunshine* - White Zombie, *The Master Sleeps* - Flotsam & Jetsam, *Suck You Dry* - Mudhoney, *Punishment* - Biohazard, and more from Motorhead, Kiss, L.A. Guns, Fear Factory and Aversion.

These Soundtracks Sound Great

From the hit movie "Philadelphia" comes a soundtrack, featuring mostly ballads, that spotlights new music from Bruce Springsteen, Peter Gabriel, Spin Doctors, Sade, Neil Young, and the Indigo Girls and an inspiring performance of *La Mamma Morta* by Maria Callas. This CD will be as popular as is the movie.

Reality Bites is a coming-of-age movie that explores the essence of today's youth. Its soundtrack captures Alternative music by World Party, Hothouse Flowers, The Posies, Lenny Kravitz, Dinosaur Jr., and Juliana Hatfield, among others. A new version of *Tempted*, by Squeeze, a remixed version of *My Sharona*, by The Knack, and *All I Want is You* by U2 complete this unique track.

Music Collage

Rhythm, Country & Blues brings together some of the biggest names in R&B and Country music to perform duets that are sure to excite fans. The complete line up includes: *Ain't Nothing Like The Real Thing* - Vince Gill & Gladys Knight (performed at the American Music Awards), *Chain Of Fools* - Clint Black & The Pointer Sisters, *When Something Is Wrong With My Baby* - Patti Labelle & Travis Tritt, *Something Else* - Little Richard & Tanya Tucker, as well as tracks by Chet Atkins & Allen Toussaint, B.B. King & George Jones, Marty Stuart & The Staple Singers, Lyle Lovett & Al Green, Aaron Neville & Trisha Yearwood, Sam Moore & Conway Twitty, and Reba McEntire & Natalie Cole....enough said!

Other promising recent or upcoming releases include:

Billboard's Pop Memories- six volumes that span across the 1920's to the 1960's, **Hillbilly Boogie**, **Cosmopolitan Vol. 8 Dance**, & **Vol. 9 Rock**, **Music From The Valley Girl Soundtrack**, **Street Jams:**

Hip Hop From The Top Vol. 3 & 4, **Street Jams: Electric Funk Vol. 3 & 4**, **The Soul Train Hall of Fame 20th Anniversary** (three-CD box), **Living In Oblivion Vol. 3**, **Aretha Franklin Greatest Hits 1980-1994**, **Wayne's World 2**.

Kickin' Country

The soundtrack to **"8 Seconds"** puts high-riding talent on top great contemporary Country tunes. Featuring: *Ride 'Em High* - Brooks & Dunn, *Texas Is Bigger Than It Used To Be* - Mark Chesnutt, and great tracks by McBride & The Ride, Reba McEntire, John Anderson, Pam Tillis, David Lee Murphy, 12 tracks in all.

Packing the dance floor is the objective of the new Country series **Two Steppin' Country Vol. 1 & 2** and with this line up, you will! **Vol. 1** includes: *Old Flames Have New Names* - Mark Chesnutt, *Watcha Gonna Do With A Cowboy* - Chris Ledoux & Garth Brooks, *I Am A Simple Man* - Ricky Van Shelton, with more from Aaron Tippin, Lee Roy Parnell, Rodney Crowell, Mark Collie, Steve Wariner, and George Jones. **Vol.2** includes: *Liza Jane* - Vince Gill, *Mirror Mirror* - Diamond Rio, *Dancy's Dream* - Restless Heart, *Let's Chase Each Other Around The Room* - Merle Haggard, as well as tracks by Marty Stuart, Sawyer Brown, Rodney Crowell, and Steve Earle. Whatever your dance - you're covered.

Three Decades of Country Vol. 1 offers selections from the '70s to the '90s with

tracks: *San Antonio Stroll* - Tanya Tucker, *When You Say Nothing at All* - Keith Whitley, *I Couldn't Leave You If I Tried* - Rodney Crowell, *Sacred Ground* - McBride & The Ride, *On Second Thought* - Eddie Rabbit. Also featured are favorites by Reba McEntire, Ricky Van Shelton, Willie Nelson, and Crystal Gayle.

Today's Greatest Country is on the mark with the term "Greatest" even though most of these tunes peaked in 1992. Tracks include: *Neon Moon* - Brooks & Dunn, *Some Kind Of Trouble* - Tanya Tucker, *She Ain't Crying Anymore* - Billy Ray Cyrus, also featured are other top-ten hits by Vince Gill, Billy Dean, Chris Ledoux, Sawyer Brown, McBride & The Ride, as well as Patty Loveless, Hal Ketchum, and John Michael Montgomery.

Today's Number 1 Country features all top-ten Country hits from 1992 and 1993, with eight tracks reaching the top five. Tracks include: *Money In The Bank* - John Anderson, *I'm In A Hurry (And Don't Know Why)* - Alabama, *We Tell Ourselves* - Clint Black, *Rock My Baby* - Shenandoah, *What Kind Of Fool Do You Think I Am* - Lee Roy Parnell and hits by Lorrie Morgan, Restless Heart, and Larry Stewart, among others. A great collection.

Import(ant) News

Yet again from beyond our borders come some killer various artist compilations.

Continued on Page 31

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Here Comes Another Wedding Season

BY JAY MAXWELL

Once again, it's time for that old familiar phrase DJs grow so fond of this time of year: *"At this time we would like all the single ladies to come out on the dance floor for the tossing of the bridal bouquet. This calls for a little audience participation, so let's all help our bride with a countdown—(drum roll) Ready...5-4-3-2-1!"*

The "big" season for weddings varies with the culture and cuisine of the different regions of the country. The majority of DJs agree, however, that most weddings fall between April 15 and October 15.

Unarguably, your best source for future wedding bookings is people who have seen you perform before and want to hire you based on that performance. During this prime wedding season, DJs who understand the intricacies and formalities of weddings do very well. Here are some points to help you boost your wedding bookings and make the happiest day of somebody's life trouble free.

SINCERITY SELLS

Ask your past bridal clients why they chose your company over other companies. If they reply "Because you sounded like you wanted to do my reception," then you know your attitude is right on the mark. The first step in turning prospects into clients is to show them you really want to do their reception. Open the conversation with an enthusiastic and sincere "Congratulations! We would love to be a part of your reception, when is your wedding date?" Emphasize to each prospective bridal client that, since each wedding reception is different, your primary concern is to listen to what they want, offer suggestions when requested, and assure them the entertainment will be great.

Maxwell's Top 10 Alternatives for Mother/Groom or Father/Bride Dances

#	ARTIST	TITLE
1.	KENNY ROGERS	THROUGH THE YEARS
2.	BETTE MIDLER	WIND BENEATH MY WINGS
3.	PAUL ANKA	TIMES OF YOUR LIVES
4.	DIONNE WARWICK	THAT'S WHAT FRIENDS ARE FOR
5.	CAT STEVENS	OH, VERY YOUNG
6.	HONEYDRIPPERS	SEA OF LOVE
7.	RONSTADT/NEVILLE	DON'T KNOW MUCH
8.	LOUIS ARMSTRONG	WHAT A WONDERFUL WORLD
9.	NAT/NATALIE COLE	UNFORGETTABLE
10.	MICHAEL BOLTON	SOUL PROVIDER

ASSIST AND COMMUNICATE

DJs who offer the most before the commitment, usually get it. One way to convince the bride and groom to book your service is to send them a special "wedding information package." This package should include an introduction sheet detailing your DJ company, some references from past clients, a questionnaire for the bridal couple to complete (see "Wedding reception Guidesheet" in this issue) and a song booklet to help them choose their favorite tunes. Sending this wedding package shows them you have done your homework and are genuinely interested and ready to help make the events on special day run smooth. As a general rule, the more communication you have with the bridal couple, the better the event will go.

YOU HAVE THE JOB

After the booking comes the formal planning. If possible hold an in-person bridal consultation with the couple one or two months in advance of the wedding. Meeting face to face is the best way to plan a wedding reception. If a personal meeting is not possible, then schedule a convenient time to discuss plans over the phone. Begin

the meeting by confirming the date, time, and place on your written agreement. Then ask if they've had a chance to complete the questionnaire and go ever the song list. Don't take anything for granted. Now is the time to cover the details. Do they want a light show? Do you announce the entire bridal party or just the bride and groom when they enter? Should you wear a tuxedo?

SPECIALTY SONGS

Most every couple will know what song they want played for their first dance. If not, be prepared with a list of popular choices. (see MB #19, Top 200)

When it comes to the dance where the bride dances with her father or the groom dances with his mother, they may ask for more suggestions. If the old standby "Daddy's Little Girl" by the Mills Brothers or Al Martino doesn't cut it for a couple with contemporary tastes, offer some alternative (see accompanying list).

If you include a song list as part of your wedding package, you may want (or need) to remind the bride and groom that you don't expect them to pick out every song they want played. It's helpful if they tell you the types of music they do or don't want played. Some clients may tell you not to play Country, but then request a Randy Travis song for their bridal dance. Others may simply say something like "No Madonna!". In either case, be flexible and remember, most clients don't have anywhere near the music knowledge we do. Most couples will give you general guidelines to follow and will trust the specific music selection to you—the Professional DJ.

THE BIG DAY

The final stage of planning takes place during the reception itself. Though the purpose of the consultation is to plan the timing of the events, you can't run the reception by the clock. Use your best judgment in determining when an event should take place. Before announcing any event always check with both the bride and groom, and the photographer. If during the consultation, for example, the bride and groom had told you their wish is to cut the wedding cake right after the meal, remind them when its time. Then ask the photographer if he or she is ready for the cake cutting. If so, make the announcement so the guests will draw their attention to the cake table or possibly come up to take a snapshot.

Whether the reception is formal or informal, it is your job to make sure there is music for everyone. But remember it is also your job to insure that everything happens in a timely manner. Their wedding day only happens once, and you have been invited to make it the event of a lifetime.

Jay Maxwell owns and operates Jay Maxwell's Music by Request, Charleston, South Carolina's "most requested DJ service." He is also a member of the Business and Economics faculty at Charleston Southern University.

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RON BURT

Greetings from "Hot Lanta" home of SuperBowl GXXVIII. If you caught the game, you no doubt saw the terrific half-time show with some of today's top country artists, but there was plenty of country before kick-off as well. I had the honor of spinning the music at the televised pre-game tailgate party that started at 2 p.m. A crowd of over 6,000 packed into the Georgia World Congress to see the B-52's, Travis Tritt, Stevie Wonder and Higher Ground. I filled in between the sets with everything from Ricky Lynn Gregg to Tag Team. A definite high-point was when The Crystalettes (from the Crystal Chandelier) took the floor and got the crowd started line dancing to ***16 Tons*** by The Cactus Brothers. I had the bases covered with a variety of dance mix CDs and CDX compilations. Any dance and rock music I was missing, I pulled from my collection of Hot Hits.

In country music news, Liberty has some hot, new dance compilations which include not only superstars like Garth Brooks, Tanya Tucker, Ronnie Milsap, and Charlie Daniels, but new artists whose careers began in clubs, such as Ricky Lynn Gregg and Charlie Floyd.

As for Country remixes, you can now get floor-fillin', two-steppin' **Honky Tonk Hits Volumes I, II** and **III**, like the clubs play, for your own collection. All the **Honky Tonk Hits** have a variety of dances for each song such as Billy Dean's ***Hammer Down*** with suggested line dances like Slap Leather, Apple Jack, Six Corners, Ranch Romp, Country Strut and the LeDoux Shuffle. For twosomes there are the East Coast Swing, Schottische or the Double Two-Step.

BURT'S LADY'S NIGHT MIX

Band Leaves Stage

1.	Janet Jackson	BLACK CAT
2.	Escape Club	WILD WILD WEST
3.	Travis Tritt	T-R-O-U-B-L-E
4.	Tracy Lawrence	IF THE GOOD DIE YOUNG
5.	Pirates of the Miss.	DREAM YOU
6.	Brooks & Dunn	BOOT SCOOTIN' BOOGIE
7.	Dwight Yoakam	FAST AS YOU
8.	Sawyer Brown	THE BOYS & ME

2nd Set

1.	Duice	DAZZEY DUKS
2.	Tag Team	WHOOMP! (THERE IT IS)
3.	AC/DC	SHOOK ME ALL NIGHT LONG
4.	Garth Brooks	AIN'T GOING DOWN
5.	Alan Jackson	CHATTAHOOCHEE
6.	CDX	COTTON EYED JOE
7.	Little Texas	GOD BLESSED TEXAS
8.	Tim McGraw	INDIAN OUTLAW
9.	Marcia Griffiths	ELECTRIC BOOGIE

IN OTHER NEWS...

Congratulations to Dave Emerson for winning the Asleep at the Wheel DJ Spin Off. Emerson is top-jock at Doc Murdocks in Fayetteville, Ariz.

AND FINALLY...

It seems the charts are currently filled with low energy music. It's like trying to walk through Jell-O, going from the energized, knee-slappin' Country mixes to ballads. So, I give you the list of high-energy sets from Lady's Night here at the Crystal Chandelier, enjoy and remember...Keep it Country!

Two New Sentimental Wedding Songs

The New England singer, songwriter, DJ, and mother who achieved national acclaim last year with "A Song For My Son," has released a new CD with two songs for your wedding library. "One More Time" is a sentimental ballad for father/daughter dances sung from the bride's perspective. It begins with a flashback to when she was a little girl and then jumps to the present. Where many brides have shied away from "Daddy's Little Girl," finding it not appropriate for a grown woman, "One More Time" should certainly fill the bill. In addition, it has a 12-second "music box" intro for great talk-overs and times out to just under two minutes so sentiment stricken dads can get on and off the dance floor quickly.

The second track is entitled "A Wedding Thank You" and is an appropriate selection for brides from single-parent homes. It can used as a father/daughter dance song or as a general thank you to end the evening. It is also from the brides perspective.

This new CD, along with "A Song For My Son" (full vocal version plus karaoke background track with lyric sheet), is available direct to DJs through Steel City DJ Supply (800-786-8997), Rotations (800-934-9749), Musically Yours of NY (800-569-2475), Electronic Bargains (800-336-1185), Hi-Tech Pro Products (508-620-0993), Connecticut Nightclub and DJ (203-230-2449) and Powerhouse Pro DJ (716-832-7957).

MUSIC NEWS

Cont'd from Page 27

These are all must-haves! Due to the huge track listings, I cannot include them all, but call us(see the number at the end of this article).

History of Dance Vol. 1 1959-1979 (5 CD box, 100 tracks)
History of Dance Vol. 2 1980-1992 (5 CD box, 100 tracks)
Now Dance '94 Vol. 1 (19 tracks)
Dance Hits of '94 Vol. 1 (21 tracks)
Brit Awards 1994 (2 CD, 32 tracks)
N.M.E. Singles of The Year 1993 (18 tracks)
Dance Divas (20 tracks)
Movies Greatest Love Songs (18 tracks)

Specialty Praise

This column would not be complete without proper recognition of several excellent CDs from pioneers that know what mobile DJs need. You've seen them in Mobile Beat and they all excel in quality, quantity and especially content - and belong in the collections of all serious DJs.

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Viva Italiano - **The Complete Italian Party CD**
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Fred Sebastian is a Music Distributor who specializes in supplying the DJ industry. All compilations mentioned are chosen for usability as measured by response and sales to DJs across the country. For more information on tracks or availability of any of the CDs mentioned in this column contact A.V.C. at 201-731-5290 or write 68 Llewelyn Ave., W. Orange, N.J. 07052.

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Remix Rave

by Shawn Miller

The Best of '93

Depending on how well last year went, you either remember every song you played at every event; most of the songs and most of the events; or every event is a blur and you're still searching for your lost CDs. Regardless of the category you fall into, they'll still be asking for many of the same tunes this year. This is why, every year around this time, "the best of the previous year" medleys are released into the hands of mobile, club and radio jocks around the world.

Several remix services have completed their 1993 medleys on time and are now shipping. Don't be fooled by the term "medley." Each service adds their own special flavor and style to their collections of highlights from the past year.

Typically, these medleys run anywhere from eight to 20 minutes in length, with little or no breaks to enter or exit. Most medleys begin at a low BPM (beats per minute) and increase through the mix, finishing at a much higher point on your BPM scale. This is great for speeding up the dance floor and motivating your crowd.

For the most part, the mixes are fairly easy to manipulate in both vinyl and CD formats, and contain tracks you and your crowd may have forgotten. The best part is . . . the response you receive during and after playing one of these medleys is so intense, and the outcome is so spectacular, the majority of people believe that you, the DJ, are performing the entire mix "live." To achieve this effect, each medley is first sketched out as a playlist of tracks with increasing BPMs. This builds excitement and keeps your floor filling. The crowd will want more and will keep trying to second guess the next track "you'll spin." Meanwhile the pre-mixed medley is spinning all by itself, and you're getting the credit.

Hot Tracks Issue 12-8:

Like clockwork, Hot Tracks, one of the oldest and most respected remix services, each and every year releases their Best of Medley. The Hot Tracks Best of 1993 Medley appears on Issue #12-8, which is pressed as a three-record set as well as a single-CD set. The mix, by newcomer Jim Thias, runs approximately 12:25 and spins from 118 to 139 BPM. The medley begins with some interesting samples including a space shuttle countdown effect that mixes into the first beat. Some of the tracks included in the medley are *Love For Love* (Robin S.), *Fever* (Madonna), *Who Is It* (Michael Jackson), *If* (Janet Jackson), and many other selections from Mariah Carey, Pet Shop Boys, Bizarre Inc., and Annie Lenox to name but a few. This medley is quite different from any other medley that has been released, as it has no 32-beat intro and runs continuous with no breaks, at least none documented. Hot Tracks expects you to play this medley right from beginning to end. The medley is strong from start to finish and as great medleys do, it builds your crowd to an exciting 138 BPM dropping them off with *No Limits* (2 Unlimited) and *Mr. Vain* (Culture Beat). Next on the issue is *Life* by Haddaway. Remixers Chris Cox and Ron Hester took the original accapella from the DAT master and added some serious production to liven it up. The mix runs for six minutes and twenty-eight seconds and spins at 129 BPM with the standard 32-beat intro/outro, with one break. Also on the issue is *That's What I Think* (Cindy Lauper), *Temple* (Jane Sidberry), *In And Out Of My Life* (Tonja

Dantzler), *The One For Me* (Joe), *Girls Get Dum!* (White Knight & Fast Eddie), *Sex Drive* (Grace Jones), and *Club Life '94* a 10-minute, music-driven, sample-enhanced, mix of several Donna Summer tracks.

X-Mix Issue #16:

X-Mix ends '93 off with a bang by releasing an entire issue comprised almost completely of medleys. In fact, their medleys are so heavily produced they had to press a two-, rather than a one-record set just to fit all their work into an issue (also available as a single-CD set). By primarily mixing Top 40 house and Hip-Hop grooves, X-Mix has created three distinct medleys. The first, named *The King Of The Hill Mix* begins with *Ain't Goin' Out Like That* and *When The Ship Goes Down* both from Cypress Hill. This segues into *Award Tour* (A Tribe Called Quest) and *What's My Name* (Snoop Doggy Dogg). The bridges between the tracks are pumped to keep your floor moving. The second medley is their 1993 Hop-Hop Rewind Medley. X-Mix claiming "Bigger and better than our '92

medley" has composed a 10-minute medley complete with breaks and intro/outro beats of the hottest Hip-Hop tracks of '93. Contained in the medley are hits from Naughty By Nature, Ice Cube, Dr. Dre, and Digable Planets. The final medley is the *1993 House Rewind Medley* which runs for nearly 13 minutes. Again easy intros/outros and breaks complete with tracks from Robin S., Whitney Houston, Janet Jackson and Sound Factory, to name a few. Other tracks on the issue are *Never Gonna Give You Up* (FKW) (a remake of the Rick Astley track), *Life* (Haddaway), and Omar Santana's mix of *Take Your Time* (SOS Band) mixed into a '94 house-style blending of old school with some '94 flavor. This issue of X-Mix requires very precise programming and is geared toward specific crowds.

Other medley issues recently released are MIXX-IT's issue #73 (vinyl only) with 1993 medleys from Cameron Paul and BB Hayes. Named *The '93 Power Mix*, Cameron's medley runs for 18 minutes and spins 92-110 BPM. BB's medley on the flip side starts at 138 BPM and finishes at 126 BPM and spins for nearly 13 minutes. Both mixes are composed of mainly 1993's Top 40 hits and can be easily programmed for the 14-35 crowd. Both are easy to get into and out of with several mix-out chances. Watch for this issue to be released on CD in the next few months.

Other best of '93 medleys have been released by Turbo Beat and the Best of 1993 Issue from Powerhouse which will contain the *Hot Mix Radio Show 1993* medley should be pressed and released in the next few months.

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Discotech Issue #25:

Although this issue contains no '93 medleys it is definitely worthy of mention. The very first mix is the new 1994 mix of Pink Floyd's *The Wall*. No kidding — the track has been given a major face-lift with an all new bass line, a techno intro with robotics samples, and multi-edits that will amaze and astound your crowd. The guitar rift is pulled, to keep the floor moving. What's left is a classic track that is easy to play and manipulate with several breaks. The track runs over eight minutes complete. The issue's headline track is *Deeper Love* (Aretha Franklin). The mix begins with a heavy, bass-line intro with a nice vocal dropout and segues into the main vocals. Deep bass lines continue through the mix. Also on the issue is *Don't Go Breakin' My Heart*, the duet by Elton John and Ru Paul. This mix is nothing less than exciting! This mix also contains Madonna edits and Ru Paul's signature *Work* is sampled throughout.

Next, *In The Mood* (Ce Ce Peniston) has been given a stronger intro that leads right down to the hook. *We Got A Love Thang* is mixed into the track at just the right moment and then slams you back. Half-way through, *Finally* is mixed in with a four-countdown. Also on the issue is *Listen Up* (F.R. Connection), *Let Me Show You* (K Klass), *Never Alone* (2 Bros on the 4th Floor), *It's My Time* (Jeanne Tracy), *Movin' Higher* (Deevah) and the classic track *Brand New Lover* (Dead or Alive) — this mix can only be described as exhilarating! Discotech Issue #25 is pressed as a three-record set or a one-CD set.

SEVERAL REMIX SERVICES HAVE COMPLETED THEIR 1993 MEDLEYS ON TIME AND ARE NOW SHIPPING.

Coming Up:

At press time, Ultimix #50 (The Special Anniversary Issue) was just being mastered so a preview is not yet available. The issue, a five-record set or a two-CD set contains a *Best Of 1993 Medley*, *A Best Of The '70s Medley*, an *I Love Rock & Roll* (Joan Jett) Medley, *YMCA '94* (Village People), *ABC* (Jackson 5), and much more. The issue is being pressed in limited quantities and is a must-have regardless if you are a mobile, club or radio jock. Also a new spur service from Hot Tracks known as *The Edge* will be a two-CD set with tracks from the early '80s...details to come.

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In Search Of . . .

The Best DJ Sound & Lighting Systems On Earth!

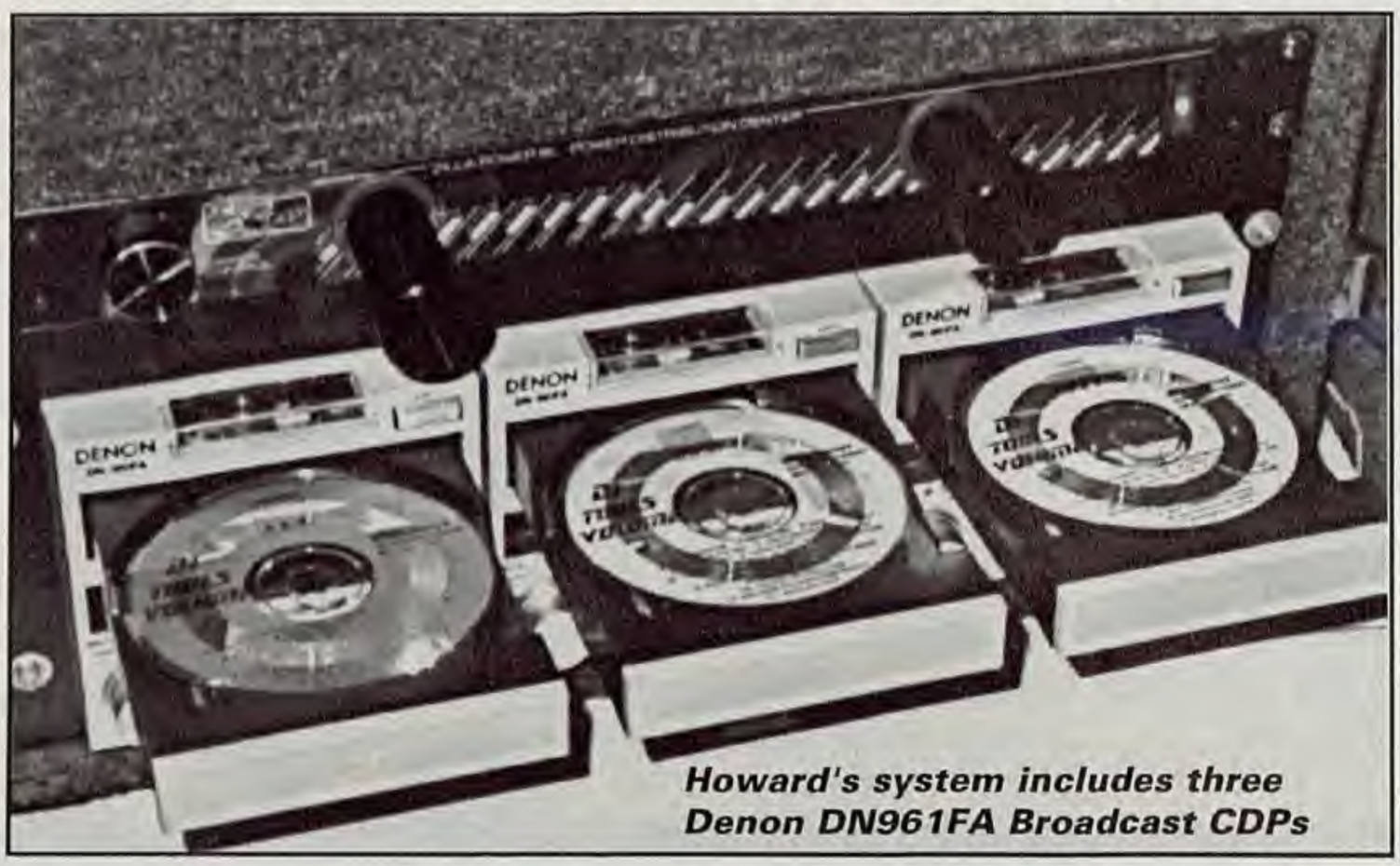
Clipping along on the cutting edge of DJ technology is, for most DJs, a secondary concern. Their focus, understandably, must remain on keeping their calender filled to capacity. Once the profits are there, then it's time to start thinking: Upgrade! The length of time it takes for a new product to trickle down to grassroots for DJs and KJs everywhere is getting shorter. Take, for example, the dual CD player. Just three years ago it was perceived as a luxury item with a debatable future. Now, if you don't have one in your equipment case, you probably have it high on your wish list.

Among the greater DJ/KJ populous is a percentage of pioneers who possess a passion for having the latest and greatest in mobile sound and lighting equipment. Their goal is big sound — loud sound and a cool light show. While some may scoff that these mobile super-systems are AV overkill, we find them fascinating. So, for all of you who think you've got the ultimate mobile sound and light rig, here's your chance to earn official bragging rights.

Our search for the best DJ sound system on earth begins in Chicago, Ill., where we linked up with DJ Bernie Howard, 45, operator of Bernie Howard Entertainment.

Howard's background as a mobile DJ is rooted in radio. During the late sixties, he attended Columbia College in Chicago. His first radio job was the weekend graveyard (midnight to 6 a.m.) on WDAI. Two years later, he landed a "live" gig at Old Chicago Amusement Park where the mix included every ethnic background known to man. He describes it as "an instant dose of reality on how to work the crowd with all types of music," something he hadn't got from broadcasting school or radio.

When Old Chicago closed down in 1979, Howard went mobile specializing in larger VIP weddings and corporate events. He presently works about 50 events per year. In addition, he is director of the Professional Products Group for MTX Soundcraftsmen.



Howard's system includes three Denon DN961FA Broadcast CDPs

MB: Tell us about your system.
BH: I work alone and like to move my own gear, so I take a building block approach with everything in separate smaller cases. Even if you ask all the "right" questions in advance, when you get to the hall, the rules can change. I carry three different size systems, small, medium and concert. I drag in enough gear to do the job. When I get to a hall and find out there's no elevator, I bring in the smallest speaker system

that I carry (JBL 4722 on stands) and my Soundcraftsmen S860 Shoebox amp. To keep things organized, each amplifier is in its own case. I roll cables into groups and file them in color coded gym bags. Speaker cables might be gray, XLRs might be red and Edison (AC) extensions can be blue.

MB: What about your system's front end?

BH: I may be biased, but I love the new MTX MX600 Mixer. With EQ on each channel my wireless can sound exactly like my hardwired mic, it has a really loud headphone amp and with eight seconds of sampling I can grab stutters and loops and work them back into the mix. I also carry a Roland DJ70 sampling keyboard that allows me to bring in "Hit me's" and "OhYeah's" that I sample in advance. It's basically a digital sound effects machine. I like the punch and articulation of EV N-Dym Mics. I have a 757 hardwired and Samson wireless with the same head and a Lexicon reverb to give them a touch of studio warmth. Mic articulation is really important. I also always use a BBE 422A and a EQ connected through the processor loop on my mixer. All the gear in front of me is plugged into a Furman AR117 power conditioner. The AR117 assures all the digital samplers, CD players and amplifiers get a constant 117 volts of AC power no matter where I'm forced to plug in. Even my power amps sound better when plugged into the Furman conditioners.

IT'S NOT A CONTEST!
YOU WON'T WIN ANYTHING!
BUT IF YOU HAVE A MOBILE SYSTEM YOU THINK RANKS AMONG THE BEST ON EARTH- CONTACT US!
WRITE MOBILE BEAT MAGAZINE, P.O. BOX 309, EAST ROCHESTER, NY 14445
OR FAX 716-385-3637.

MB: What's your format of choice?

BH: I've been 100 percent CD for almost a decade. At first the changeover was awkward because so much music wasn't available and getting the first DJ CD players to beat mix was a trick and a half. At first, I convinced myself that it wasn't important for mobile jocks to beat mix, but that's bunk! The more sophisticated customers expect to experience the same mixes from a mobile they would hear in a club. If you can't mix and sample, you can't replicate the music your customers are hearing on the radio (unless you are content to play a CD with someone else's mixes). I'm a big believer that non-stop dance music is what keeps the crowd on the dance floor. Now with specialized DJ single and dual CD players and special DJ CDs, CDs make sense for all mobile DJs. As a bonus,

PRESENTING TWO INEXPENSIVE WAYS TO SWEEP A DANCE FLOOR.
Sure, they're both affordable. Easy to use, too. But only the one on the right is powerful enough to sweep an entire audience clean off its feet.
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yuppies perceive CD jocks worth more money than a DJ with a pile of scratched records. I've transferred all my CDs to Univenture CD Viewpaks to save weight and space.

MB: What about your mobile lightshow?
BH: I own four Roboscan Pro 218s. They set up quickly and can be set on auto-program or I can direct every move. Robocolor Mobiles also make a lot of sense. They are bright, vivid colored and their sound-to-light mode works great for smaller jobs. Easy setup, reliability and maximum effect for my dollar has guided my choices. I still carry Diversitronics 50 strobes (these are 17-years-old and have never required service, what a product!) and a Lampo Apollo Centerpiece. All this hangs from trussing and sets up in less than an hour. I use a F100 fogger from High End Systems to amplify the lighting effects whenever possible.

MB: Any problem getting juice to all this stuff?
BH: It's become a real problem. For the past 12 years, I have been working the same banquet facility on New Year's Eve. With a crowd in access of 800, I need every piece I own. I require four separate 20-amp circuits to power all this gear at one time. This year I have invested in a Motion Laboratories Power Distribution system, it works great. I ran the 120 feet of 10 gauge/4 conductor cable to the breaker panel and got four circuits through one cable, plus I had four breakers next to me to shut down the system for service. This is the way to go, although you must be very careful when you do the hookup to the main electric panel. If you aren't an AC expert, don't even think of touching a master panel. Call your local electrician, it's way safer!

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MB: What's the best advice you can share with novice DJs who may be just getting into the business?
BH: Target your customers and be a professional. I like the phrase, "DJ Impersonators." In the Midwest, we have lots of these types trying to book DJ jobs. No one wants to do a bad job, but let's face it... all DJs aren't equal. Educate your customer and sell yourself. Experience is very important. Always remember, it costs money to buy gear, music, insurance, literature, keep vehicles running, maintain an office, computer, phones and fax. Educate your customer to the value of your service. Good value is seldom the cheapest gear and the lowest price.

MB: Where do you see the mobile DJ industry going in the future?
BH: To start with, all the rules are

about to change. According to all the radio trade magazines, AM radio is a big waste. Music sounds terrible on it and how many talk stations do we really need per market? Sooner than later, the FCC will decide which format of digital radio transmission will be adapted for the AM frequencies. AM could be perfect for the broadcast of digital radio — as good, if not better than FM. Soon your local stations may be digitally broadcasting the new Madonna album in its entirety. The show will probably be sponsored by TDK or Maxell tape. When you record the ones and zeros off the air . . . Whoops, there it is! A digital copy is identical to the original. Everyone will own a Rdat (Recordable digital audio tape), MiniDisc or a CD writing machine. And the costs will come down. Maybe it will be by subscription. I don't know exactly, but I do know that Sony is smarter than we are and will figure a way to make it pay. Who better than Sony to know you can't stop technology?

Here's a breakdown of DJ Bernie Howard's Sound & Lighting system:

MTX/Soundcraftsmen	MX600 Sampling Mixer
Roland	DJ70 Digital Sampler
Denon	DN2700 Dual CD
Denon(3)	DN961FA Broadcast CD
JBL(2)	4732 Speaker System
JBL(2)	4718 Speaker System
JBL(2)	4726A Speaker System
JBL(2)	4722 Speaker System
MTX Soundcraftsmen	S860 Amplifier w/case
Crown (1)	Macrotech 3600VZ Amp
Crown (3)	Microtech 1000 Amp
Juice Goose (2)	Power Distribution
Grundorf	Slant Rack
Lexicon	PCM60 Reverb
Ranes	EQ
JBL	Stereo Xover
Samson Wireless	UHF Series
Littlelite	RL10 RackLite
Furman	Power Conditioning
Motion Laboratories	Power Distribution
Martin	2308 Controller
Martin	2501 Controller
Martin(4)	Roboscan 218
Martin(2)	Robocolor Mobile
High End Systems	F-100 Fogger
Ultimate Support (5)	TS33 Stands

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Putting A Good Spin On Your Business

By Jeff Mulligan

Publicity is simply unpaid exposure in the media. A significant percentage of the articles you see in a newspaper or magazine are the result of an effort by a company to get publicity. While a big company may have the benefit of a public relations (PR) department, you probably have to rely on your own efforts. However, with a small investment of time, you can get newspapers and magazines to write or print articles about your business that will enhance your reputation, build your credibility as an expert, and give you exposure to new potential customers.

Publicity has one major disadvantage. You don't have much control over it. The editor or producer always has the last say as to what they put in the paper or run on the show. All your careful work can be delayed if a big news story breaks, or if an editor decides that he doesn't like you or your story after all. Still, you can often work around this problem, and the benefits far outweigh this potential drawback.

The Press Release

A press release is a short article which you write about your business and send to the local media (newspapers, magazines, etc.) in the hopes that they will print it. A press release is an easy way to get your company name in the papers, and possibly drum up some business.

Generally a press release is only one or two pages long, and focuses on a specific topic. Here are a list of headlines and ideas for press releases that you could write:

New DJ Business Opens
High School Dance Friday
DJ Business Expands, Hires Two
Local DJ Expands Light Show
DJ Forms Wedding Entertainment Division
Fifties Show Announced
Local DJ Adds Karaoke/Video

You get the picture. If you add new capabilities, expand your business, or go after a new market, you should publicize it.

Hot Copy

There are some basic guidelines for writing a press release which you should follow to increase your chances of getting it printed. It must be brief, typed, double spaced, and clearly written. Try to make it very factual, without a lot of hype. Follow the journalists' rule of thumb. A good story must tell who, what, when, where, why, and how. You should also write it so the most important information is at the top of the article, and less important information is towards the end. That way, if a busy editor has to make your article a little shorter, when he cuts off the bottom two sentences of the last paragraph, the important stuff you wrote at the top will remain. The exception to this rule is that you always put your name and phone number in the last line. Sometimes the editor will print it and sometimes he won't, but it's worth a try.

"There are some basic guidelines for writing a press release which you should follow to increase your chances of getting it printed."

If you can include a good quality photo, do so. Editors like interesting pictures, and so do the readers. An action shot is preferable to a posed shot. Always include a caption with the photo. On the bottom of the photo, always write your business name in case the photo gets separated from the article. Never write on the back of the photo with a ball point pen, it will show through the front of the photo rendering it useless.

Then What?

Now that your release is written, to whom do you send it? You'll need to do some investigative work. The first thing you should do is go to the library. The reference librarian should be able to give you a statewide list of newspapers and magazines from which you can build a mailing list of editors. The best way to develop your list is to call the editorial department of each publication and ask them who should get the release. Then you know it's going to the correct person.

Mail your press release to your list, and cross your fingers. It's entirely appropriate to send out press releases every month if you truly have news, but don't bombard editors with junk, because they'll soon learn to ignore you if you waste their time.

Jeff Mulligan is the author of Turning Music Into Gold, the Sales & Marketing Manual for Mobile DJs. He has been a mobile DJ for 12 years, has an MBA in Marketing and Communications, and currently works in PR/Advertising. For more information on his book, call 1-800-892-4060, x-110.

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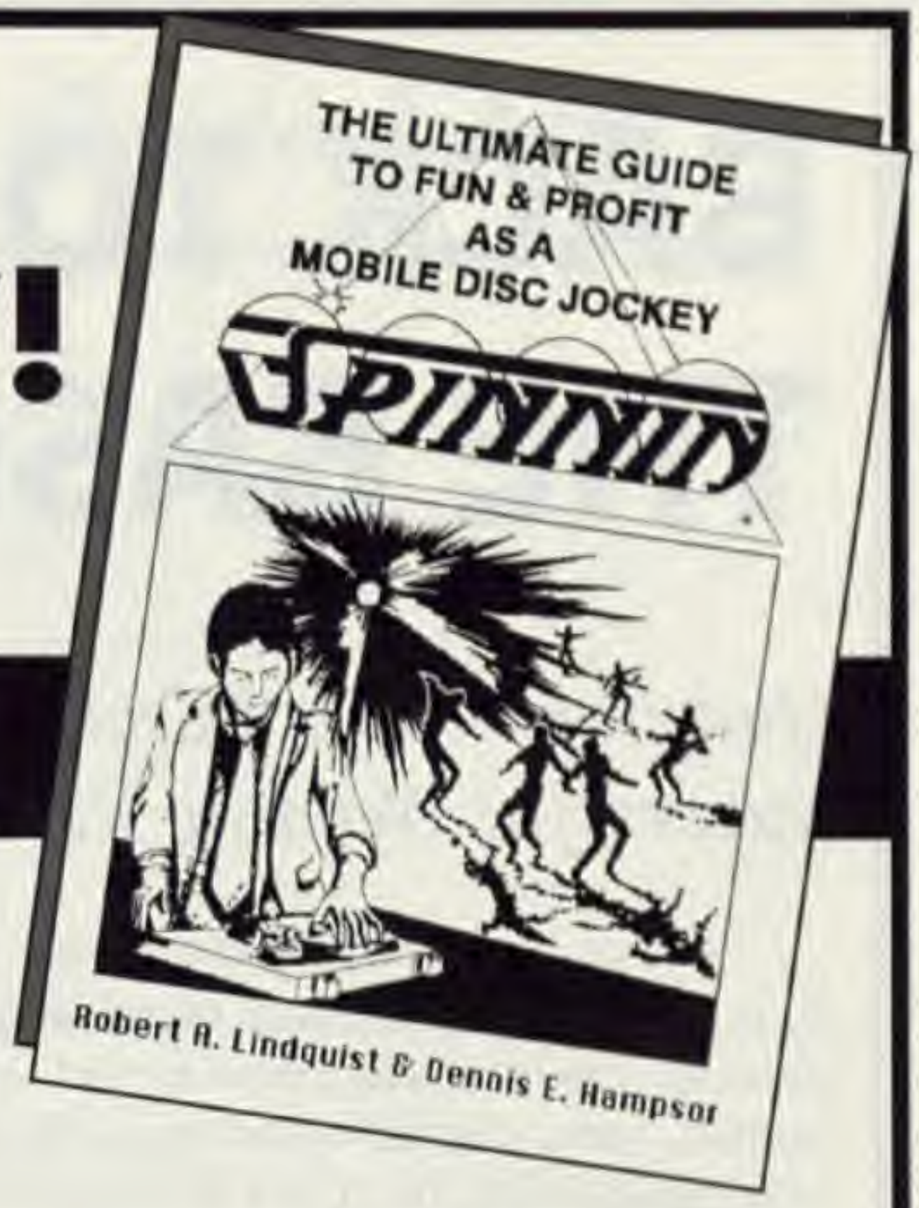

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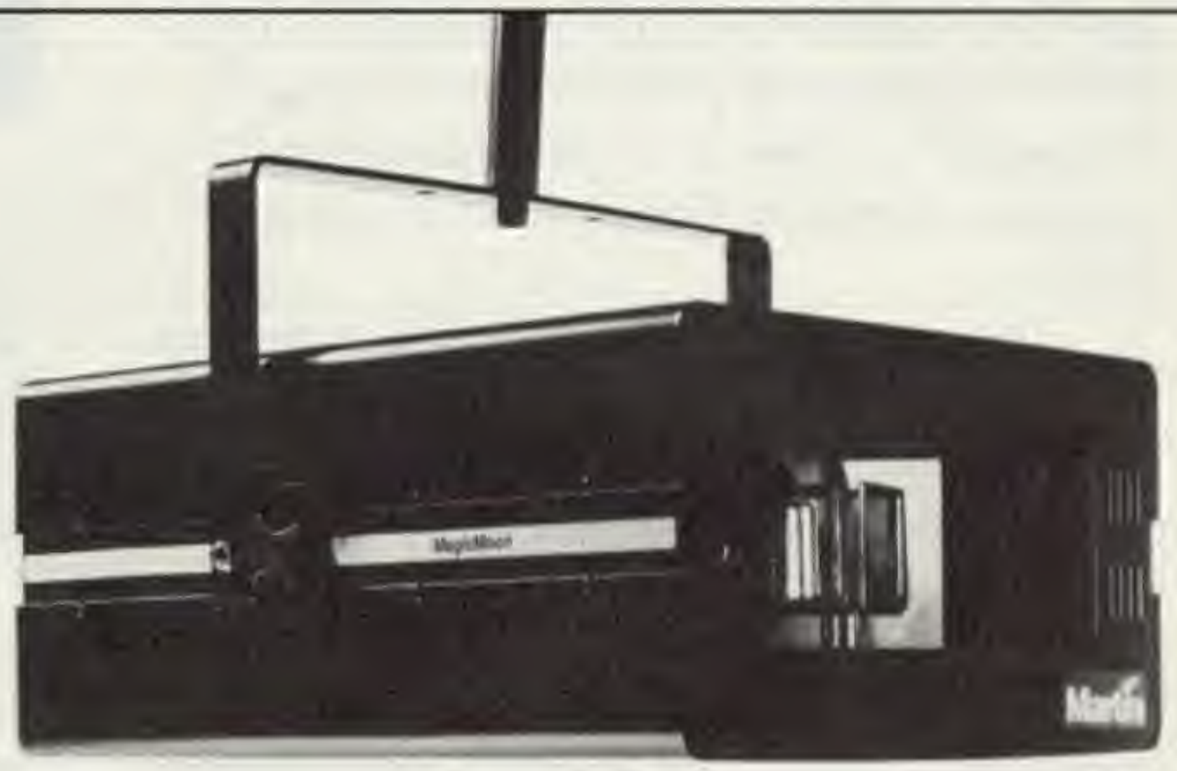

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BACK TO THE BASICS

Questionnaire is Essential to Successful Wedding Receptions

by Rob Alberti

A large part of being a professional wedding DJ is knowing the importance of pre-reception planning. The bride and groom, as well as their families, spend countless hours preparing for this monumental event, but it will all go up in smoke if the DJ can't keep the ball rolling. Many people have the misconception that the DJ is just there to play music. It is your responsibility to educate them as to what your function actually is.

One of the DJ essentials to successful receptions is a wedding questionnaire or guide sheet. This questionnaire should be given to each prospective couple when you first meet with them, even if they haven't booked you. By requesting this information, the bride and groom will get a stronger understanding of how you will conduct their reception, increasing their confidence in your abilities.

The questionnaire covers the basic when and where and should include specific questions on the formalities. Couples with a small bridal party may prefer to have the maid (or matron) of honor, best man, bridesmaids and ushers introduced during their bridal song. On other occasions, it may be more appropriate to have a separate song for the bridal party introductions. In either case, take note of the proper pronunciation of names, using phonetic spelling to avoid embarrassing mistakes.

You may want to request information such as the couples' occupations, how they met, or where they will be going on their honeymoon. It can even be helpful to ask what radio stations they listen to, which can provide a good clue as to their taste in music and their lifestyle. This shows you have interest in more than their checking account, and the information can be used during your performance. It adds a more personal touch if you can relate various things about the couple to the guests.

Tip: Near the end of the reception have the bride and groom come to the center of the dance floor, inviting all the guests to form a circle around them to wish a bon voyage on their honeymoon (don't forget to announce where they will be going). A great song to play during the send off is "Hot Hot Hot" by Buster Poindexter. Your bride and groom won't soon forget this farewell.

A few weeks prior to the reception, review the completed questionnaire with the bridal couple. This will refresh your memory as to any previous discussions you may have had with the couple while providing you organized access to the names and special notes you'll need at the reception.

Some wedding questionnaires make even IRS income tax forms look simple, so keep it simple. Take the time and spend a little money to create a neat and professional looking document. Your customers will notice the quality and it will make a difference to prospective customers between booking you or your competition.

On the following page is a general wedding guide sheet which includes the most important points. The actual progression of events at weddings receptions varies somewhat regionally and culturally. Feel free to use this sheet as is or customize it to meet your needs.

Veteran DJ Rob Alberti operates After Hours Disc Jockey Service and After Hours DJ Supply in Westfield, Mass. He can be reached at 800-782-3033.

Wedding Reception Guide Sheet

To help us plan our part of your reception, please take a moment to complete this questionnaire.

Day and Date of reception: _____

Location of reception: _____

Reception starting time: _____ DJ Starting time: _____ DJ Ending Time: _____

Expected number of guests: _____ Approximate age range: _____

The following questions apply only when DJ is booked to play entire reception (including background / dinner music).

Will your receiving line be at the church or reception hall? _____

Would you like to be introduced as you enter the hall? _____

Introduce the Best Man's toast? _____

Introduce individual for blessing/grace? _____

Bridal Party

Bride's Grandparents: _____

Groom's Grandparents: _____

Bride's Parents: _____

Groom's Parents: _____

Flower Girl(s): _____ Ring Bearer(s): _____

Bridesmaid: _____ Usher: _____

Bridesmaid: _____ Usher: _____

Bridesmaid: _____ Usher: _____

Bridesmaid: _____ Usher: _____

Bridesmaid: _____ Usher: _____

Bridesmaid: _____ Usher: _____

Bridesmaid: _____ Usher: _____

Maid or Matron of Honor: _____ Best Man: _____

Bride: _____ **Groom:** _____

Would you prefer to be introduced as Mr & Mrs. or by your first names? _____

Bridal dance song: _____

Bridal party dance (optional): _____

Any of those listed above NOT dancing? _____

Special Dances

Father/Daughter Dance: _____

Mother / Groom Dance: _____

Announce the cutting of the wedding cake? _____

Will you be tossing the bouquet and garter? _____

Would you like a "Dollar Dance"? _____

Any particular requests or special dedications? _____

Will any of your friends or relatives be celebrating Birthdays or Anniversaries you would like acknowledged? _____

Where will you be honeymooning? _____

Special Instructions: _____

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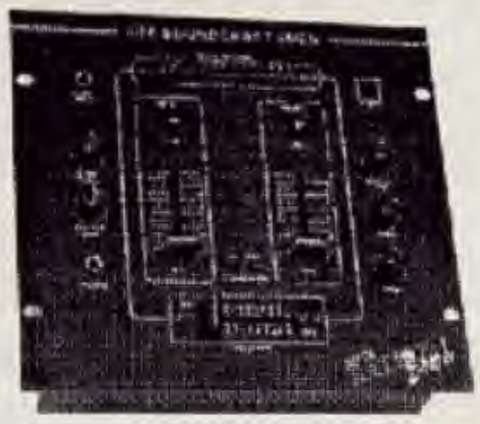

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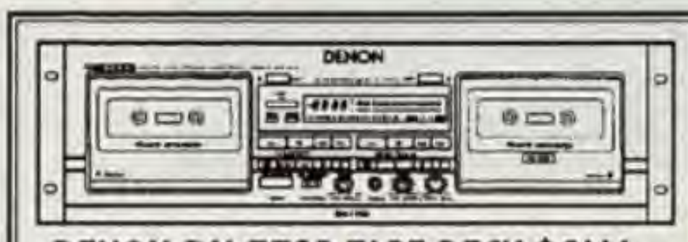
Stanton 680EL heavy duty cartridge with two styli. Perfect for Technics 1200's or 1210's.



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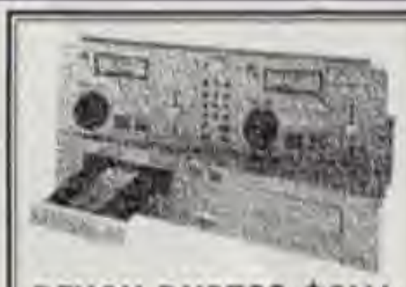

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FUTURE-JOCK

Part II

A PERSPECTIVE ON DJ MIXING TODAY... AND IN THE FUTURE.

By Henry Collins

In the last episode (MB #18, Feb/March), we warped ahead to the year 2000 to take a look at the prophetic DJ who pioneered the concept of telemixing. From his home-based studio, he would spin for one or more remote locations while monitoring his audience via closed-circuit video. Now let's take a look at digital audio mixing and the impact it can have on DJs and dance floors in the near future.

Say Good-Bye To Analog

Only time will tell how much longer the music industry will tolerate analog audio cassettes and vinyl records. If you want to stay in the mixing game, and have not yet made the move to digital audio, do so soon. Currently, Compact Discs are the music industry's preferred distribution medium for digital audio. By the year 2000, the music industry may favor some other digital medium over CDs. Regardless of the format used, you can bet that virtually all audio mixing will be done digitally. This means that DJs will have to look at audio mixing from a whole new angle.

Many DJs who still favor vinyl feel seriously handicapped by CDs. Some argue that they can't mix CDs with the same speed, flexibility and creativity that vinyl offers. However, digital audio mixing offers a number of benefits and advantages that far exceed that of vinyl (analog) mixing.

Random Accessibility

Accessing different selections on a record requires manual manipulation of the tone arm and record. With most professional CD players, you can locate a desired selection in an instant by entering its numeric address. Some CD players allow you to program several music selections on single or multiple CDs for automatic or manual playback. By purchasing compilation CDs, such as those offered by Hot Hits, Nashville, Tenn., DJs can build a music library of today's popular dance titles virtually overnight, and without a major outlay of cash.

With Sony's WDD-931 WORM (Write Once Read Many) optical disk drive (see Figure B), you can store up to 615 four-minute music selections on a 12-inch disc (WDM-6DLO). This would give you the ability to store and access your entire music library without changing discs. With a computer and supporting hardware and software you can build a music database complete with BPM (Beats Per Minute), artist and mixing information. This would enable you to search or cross reference any music title in your library in seconds by BPM count, artist name or style of music.

Figure A -
Sony DMX-B4016 16-channel digital audio mixer.

Fast Access Time

Music selections stored on optical disc can be accessed in a fraction of the time it would take to cue up a record or cassette tape. Imagine a digital mixer (as seen in Figure C) capable of retrieving music selections downloaded from optical disc. For about $50,000 you can accomplish this with the DMX-B4000 series digital audio mixer from Sony(see Figure A). This high-end broadcast production console uses digital signal processing throughout the entire mixing process, even the faders adjust the level digitally. The console's jogwheel controller and digital keypad provide direct access and programming of music selection from up to six remote CD players or DAT units.

Mix Program Automation

Mixing vinyl requires a lot of manual operations that cannot be automated. For example, to repeat a particular portion of music requires duplicate records and a pair of fast hands. With an intelligent digital audio mixer, such as Sony's DMX-B4000 series, mix sequences can be stored and loaded from the unit's built-in 3.5-inch floppy disk drive.

Memory chip technology will be so advanced and affordable in the year 2000 that digital audio mixers will make active use of high-capacity RAM (Random Access Memory) for temporary storage of program material. With 64MB (64 million bytes) of RAM, you could load up to 24 minutes of music into memory, enabling complex mixing effects, such as "scratching" to be performed with push-button ease. By contrast, MTX's high-end digital sampling mixer, the MX600, offers 8-seconds of recordable memory.

High-Quality Signal Transmission

Since digital audio is composed of binary code (zeros and ones), this information can be transmitted by modem over a phone line or a radio broadcast with no degradation in quality. In the year 2000 digital phone service will be wide spread. ISDN (Integrated Services Digital

Figure B- Sony Electronics 12-inch WDD-931 Optical Drive. Stores up to 6.55GB of information on a 12-inch Sony Century Media™ disk.

Network) telephone service, which is currently available in many states, is typical of the kind of phone network we can expect to find everywhere in the near future.

The availability of low-cost digital phone service and digital mixers in the year 2000 will make remote telemixing a practical alternative to on-site mobile mixing. In addition, with the aid of computer-automated program mixing, a DJ could theoretically handle up to four remote sites, each with completely different music venues and two-day video capability.

Gearing Up For The Digital Revolution

Without a doubt, PCs will be the major component in DJ systems in the years to come. DJs who relied heavily on their vinyl mixing skills will take the back seat to MIDI-based music workstations and multimedia PC hardware and software. To stay in the game, you need a computer system with digital audio capability. You can get a complete DOS-based multimedia PC with CD-ROM drive, 16-bit stereo sound card and satellite speakers for under $1,500. With this system you can play CDs, sample and store music or vocals on the computer's hard drive and create entire music compositions with the aid of a MIDI keyboard.

Digital audio technology has opened up a whole new dimension with limitless opportunities for creative expression. The range of possibilities is endless.

Henry Collins is a Nashville-based writer specializing in consumer electronics and high-tech products. An avid computer user, he has written for several well-known publications on the subject.

Figure C - Proposed features (design by the author) and specifications for DTC-1 include:
Four digital input channels, each with separate 64 MB RAM buffer, mic assign pushbutton and level indicator, "A" and "B" crossfader assign pushbuttons, input source play and cue controls, and play and record controls for RAM buffers. Built-in SCSI-2 controller for connection of optical disk drive and PC. Alphanumeric keypad for direct music access and programming functions. Dual-function slider control for program search and pitch control, assignable crossfader. Access display provides readout of program address, input level and cue status, program level and play and record mode status. Four output channels with internal 19.2Kbaud modem with ISDN support, data compression, and cue, audio dial send, mix and level controls.

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The Computerized DJ

PINEAU'S DJ SOFTWARE FEATURES CONTACT MANAGER & HANDY TOOLS

BY TED GURLEY

For the past five months I've been running my business on three of the growing number of Mobile DJ software packages on the market. Over the next few issues I'll review these programs. Let's begin with one of the *first* computer DJ software packages.

Mobile DJ Software
v. 2.247
Jo Jo Pineau Entertainment
Voice - 505-255-5555
Via Modem - 505-884-0771

The Mobile DJ Software, from Jo Jo Pineau Entertainment, is a self-described labor of love. Pineau first started developing software for his own mobile DJ business in 1985. In 1991 he began making the software available to other DJs, and currently sells it for $100. It is a work in progress, constantly changing and being updated. In the past five months I have received two upgrades. The software is currently DOS-based only, but I'm told it will be available in a Windows-based mode sometime next year.

The installation is painless. You simply follow the instruction on the screen and it installs itself on your hard drive.

Bookings Module

The bookings module is my favorite part of this software and worth the cost of this package even if it is the only part you use. It is a contact manager for the DJ. The telephone rings, and you begin using the on-screen, data-entry form as a guide. The module allows you to see what his or her success ratio is at closing the sale. After you have followed up with a prospect and secured the performance, you mark the form as "booked," assign a DJ, and it is added to the active stack. From here the program can help you print schedules for your DJs. The DJ information sheet can be as detailed as you like, giving the DJ information such as directions and special instructions. After the event you can mark the client for a follow-up call or add the client to the inactive stack. The neat part of this module is the status line you add to each client, it allows you to search the list in several ways. Pineau defines the status as follows: confirmed, fresh, stale, on standby, hot and cancelled.

Music Database Module

Mobile DJ Software has a database to keep track of your music collection. Sorting, cataloging, and listing music is a task that is easily handled by the computer. The music database is divided into several databases categorized by format (CD, 45, LP). All or some of the formats can be combined for searching or listing. It contains fields for title, artist, category, location, chart, etc. It also includes a handy BPM (beats per minute) counter that helps determine the BPM while you listen to the song. A database is the key for any DJ who wants to manage his music collection. The database included with MDJs is well thought out and will get you started making professional, customized music lists for your clients.

Tools

The program includes several "tools" so that this may be the only software you need on your computer. The tools are designed to "pop up" as you need them from the main menu by entering a function key.

Text Editor - The text editor is there to help you write letters using the booking module. For example, you can merge hot prospects into a special form letter and let them know that your business has just added Karaoke and for only "x" dollars it can be added to the holiday party contract.

Calculator - While the PC may be a workhorse, we still rely on the basic calculator for the simple math.

Calendar - The calendar can list all of your company's holiday parties and act as a master list for your business.

Stopwatch - At first I couldn't figure out what to do with this, but I've found two good uses. First, to time the intro of songs. Second, to account for the amount of time spent on the phone with someone (my attorney charges by the hour).

Summary

There are over 250 DJs currently using this program, according to Pineau. If you don't have a database or a contact manager, this program does the job. In future editions, I'd like to see mouse support and a Windows environment. The program comes with a detailed manual, disk, and as a bonus — a U.S. zip code finder. Minimum requirements are: a 386-based system, DOS 3.3, 5 megs of hard disk available, 640K of RAM, and a printer.

TAX TIME SIMPLIFIED

By Ted Gurley

It's Tax Time. Time to dig through the closet and find those shoe boxes full of receipts. You think you've kept all your records but you must have been in a coma for at least one month because some records are missing. It doesn't have to be this way. There are several excellent accounting software packages designed specifically to make your life easier.

Even though the average DJ business grosses under $150,000 a year, you should consider computerizing your business' finances. I'm not talking about major accounting software. There are some wonderful and affordable packages made especially for small business and home use. I think you'll find the following software packages adequate for your needs.

Quicken by Intuit (800-624-8742) comes in Windows, DOS or Mac versions and is available for about $50-$70. Its format is simple, mirroring a checkbook. All you have to do is input the who, what, where and when. *Quicken* does the rest.

Profit by Microsoft (800-426-9400) is Window-based and available for under $150. Profit is a true double-entry accounting system. It records transactions the way your CPA would, in a journal-like system. *Profit* provides reports that display the status of cash flow, profit and inventory. It also has an add-in payroll module.

QuickBooks also by Intuit is Windows-based and under $100. It provides basic accounting functions with limited payroll processing. It is easy to set up and has a strong help-sensitive interface. It takes the business owner a step beyond the checkbook format of *Quicken* and is an appropriate choice for all but the heavy payroll Mobile companies.

Garbage In / Garbage Out

Buying the software is easy. Moving your finances from the shoe box to the computer takes a little longer. The following steps should help you get started.

1. Set up categories for the transactions that occur in your business. What happened this past year will probably reoccur. Look at the different areas of income and the people you wrote checks to, most can be put in the following list:

Income	Expenses
Company Party	Advertising
Karaoke Party	Dues
Pool Party	Equipment: Purchase
Reunions	Labor: Wages, Taxes
School Dances	Materials: CDs, etc.
Weddings	Rent
Transportation	
Utilities	

2. Set up a time each week to input your income and expenses. Unless you develop a habit of doing this the program is worthless.

3. Analyze the data. Print out a monthly report to see where the dollars are coming from and where they are going. You may find areas where you could reduce costs.

Using simple, efficient software on a timely basis will give you more control over your business in the long run. When tax time rolls around next year all you will have to do is print out a year-end report, fill in the tax form and move on to more important things, like booking more events.

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Mini-Disc Update

DJS & THE MINIDISC

By Rick Byrd

Sony's answer to a DJ's prayer. That's how I would describe the latest MiniDisc (MD) recorder, the MDS-1O1. Sony took all the best in editing features of reel-to-reel and convenience of CDs and placed them in this outstanding unit. "But what about recordable CD?" you ask. It is true Japanese manufacturers are discussing plans for a consumer CD recorder/player (CD-R). Professional CD recorders have been available to professionals for some time. There is also talk of CD-E (a recordable and erasable CD format). "So why should I invest in MiniDisc?" **Buffer Memory**, that's why!

Buffer Memory

MiniDiscs store all incoming and outgoing data in a buffer memory. The amount of memory differs with manufacturers but Sony uses a 4Mbit-10 second buffer memory. This is one major feature which separates MDs from CDs. When you record on a MD, all time available is utilized even if it is not located in a linear pattern. For example: two minutes of unrecorded time exists at the end of the MiniDisc. You wish to delete a three-minute song that is recorded in the middle of the disc. Now you can replace the song with one that's five minutes long. How? Once the laser has filled up the three-minute space, it then searches for any available space and begins writing once again. All this is accomplished in less than a second. On playback, the reverse occurs. It reads the information and when it comes to the end of the three-minute block, it relocates and begins to fill the buffer memory once more with information from the new location. All of this is inaudible and sounds as if it was recorded normally.

Another benefit of buffer memory is its resistance to shock. Any Country DJ that has played the "Cotton-Eyed Joe" or played a mobile gig on the second floor of an old building knows how CDs skip, even in the best players. MiniDisc equipment is skip-free because if the laser mis-tracks, it has plenty of time to relocate and resume play before the buffer memory is exhausted. I've even drum rolled on the top of the MDS-101 to demonstrate this point during a presentation at a recent DJ gathering.

Seamless programmability is another benefit of buffer memory. Because the laser is always reading ahead of the program material, programmed tracks will end and begin instantly. If your last song ends cold, and if the *repeat all* function is engaged, it will sound as if the last and first song were slam-mixed together.

MDS-101 (Sony's Home MD Recorder/Player)

Every DJ that has played AC/DC's "You Shook Me All Night Long" has had to cue the CD every time to 15 seconds into the song to catch the first down beat. With the MiniDisc, simply divide the track into two separate tracks with the edit function — now it will always be cued up. If you want the intro, that is always still available. The edit function includes a rehearsal feature

⇨

Denon is giving DJs, broadcasters, recording studios, and musicians potent new digital audio recording and playback tools — minidisc (MD) machines that can replace the more than 25-year-old technology of analog-tape NAB carts with recordable optical disc digital audio technology. The new DN-990R MD Cart™ Recorder and DN-980F MD Cart™ Player could revolutionize the way music (and commercials) are produced, distributed and used.

Thanks to MD's ATRAC digital compression technology, the DN-990R is able to record and play, and the DN-980F to play, up to 74 minutes of high-quality, digital audio on a single cartridge that is smaller than a three and one-half-inch computer floppy disk.

The DN-980F MD Cart™ Player offers features and functions immediately familiar to anyone who has used Denon's DN-951FA CD Cart™ Player. Among its most important features are the Instant Start function, which offers zero-delay starts; and a Cue to Music function, which enables it to cue to the actual start of the music or program, rather than to the beginning of the track. An End Monitor function, Single Track or Continuous Play functions, a Stereo/Mono selector, and as End Of Message function with a time monitor are also features. To ease automation, the DN-980F offers switch-closure outputs for EOM, Cue and End Cue signals, while a serial RS-232C port provides control communication.

The DN-980F's alphanumeric display provides readout of track number, time code, track name and disc title information. Its 24-segment Peak Level meter includes an overload indicator. Superior sound quality is provided by the use of Denon's high-resolution, 8x over-sampling digital filter driving 18-bit digital-to-analog converters. Audio outputs are active-balanced types for lowest noise. A digital output employs the industry-standard AES/EBU interface.

The DN-990R MD Cart™ Recorder offers all of the playback functions of the DN-980F, plus magneto-optical (MO) recording. Its recording and editing functions include: Instant Start, End Trimming, Erase, Divide, Combine, and Move functions, plus the ability to name individual tracks and the whole disc. To aid professionals, the built-in serial copy management system (SCMS) can be defeated.

High audio quality is provided by 16-bit, Sigma-Delta analog-to-digital converters operating with 64x over-sampling. Analog inputs are active-balanced types, and a digital input has a AES/EBU interface. Overall record/play performance offers frequency response of 20Hz-20kHz, +/_0.5 dB, signal-to-noise of better than 80 dB, THD under 0.01 percent and channel separation exceeding 80 dB.

The DN-990R and DN-980F will soon be available through affiliated dealers. Prices have not yet been released. Denon Electronics, a division of Denon Corp. USA, 222 New Road, Parsippany, NJ 07054; 201-575-7810.

which allows you to monitor the edited material before committing it to the Table of Contents (TOC). If you don't like the edit, press the plus or minus buttons on the unit to move the edit forward or backward in .06 second increments. That also means no lag time at beginning of tracks, allowing slam mixing. An important feature to DJs on the MDS-101 is the *time remaining on track* feature which was unavailable on previous models. Additional features of the MDS-101 include an expanded *Titling* function and a comprehensive wireless remote. Also, the size of the MDS-101 (only nine inches wide) allows two units to be rack mounted into a two-rack space.

Additional Benefits of MD:

- Durability of MDs (plastic housing)
- Whole library able to fit in a shoe box
- MD compilations of CDs that contain only one or two hit songs Transferring old out-of-print vinyl to a convenient format
- Erasability (unlike current CD recorders)

Disadvantages of MD:

- No pitch control
- Some audiophiles may find the sound somewhat harsh in critical listening tests (but in DJ applications the criticism of MD sound quality will go unnoticed)
- Can only play MDs on MiniDisc equipment
- Somewhat limited prerecorded software
- Prices of Hardware (current models retail $500-$1000)

Past and Future Hardware

My first experience with MiniDisc was with the MZ-1 portable recorder. I was somewhat disappointed. It has no time-remaining feature, and my associates that owned the MZ-1 had the micro-processor unit go down within the first several months. We received the first production units and Sony has since improved the micro-processor. The cue-up time of the MZ-1 seemed very long compared to CD players. However, the 101 cues up a song in less than four seconds, including loading time.

Now the good news! Sony has announced two new portables: the MZ-E2 player and MZ-R2 recorder/player. Both are 40 percent smaller than the MZ-1; and the MZ-E2 can operate up to seven and one-half hours on a battery charge. A new, full-size home unit, the MDS-501, is the size and shape of other Sony home components with similar features of the MDS-101. Also slated for U.S. release is the MDX-400 MiniDisc Changer that fits four mini-discs in the face plate of a car unit. All are due before the end of this year.

As you can tell, I'm sold on the MiniDisc. I've been using my MiniDiscs four nights a week in clubs and on weekends at mobile jobs for the past year with no problems. When the upcoming CD-E hits the marketplace, people will tell me I jumped into the MiniDisc format too soon. But I'll remind them of buffer-memory and how CD-E can only incorporate this technology in the playback operation. It won't be able to record to different parts of a CD and remain compatible with the CD Standards. However, if things progress at the current rate of government and music industry interference, I won't have that conversation for at least five years.

Rick Byrd is a nightclub DJ and operates Wired for Sound Productions, a mobile DJ & video company, in Sacramento, Calif.

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SR-5
Attach.
FX rack

Rear View

Front View

TR-20F

20-space DJ/Karaoke
case w/foam compartment

(**TR-24** - not shown)
24-space DJ case. Identical to
TR-20F except no foam compartment

ST-17A

17-space DJ case.
Supports deep bottom mixers;
(e.g., JBL, Bi-Amp, Rane, Ramsa, Furman)
62x15½x18 • Wt. 68 lbs.

ST-13M

13-space DJ case
42x17x18 • Wt. 54 lbs.

ST-16T

16-space DJ case.
Supports *one* turntable.
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Understanding Passive Crossovers

BY GEORGE MOHR

Let's talk about that little device in your speaker enclosure called the crossover. Actually, the proper term is passive crossover, a special circuit that connects the input jack to each separate driver (the woofer, midrange, tweeter). Another type of crossover, called an active crossover, is used in biamping, but we won't get into that now.

Most passive crossovers are two- or three-way. The easiest way to identify one is to count the different *types* of drivers in a cabinet. If the cabinet has one woofer and one tweeter, it is a two-way. If it has two woofers, two horns, and four bullet tweeters, then it has three types of drivers, making it a three-way design.

WHAT A CROSSOVER DOES

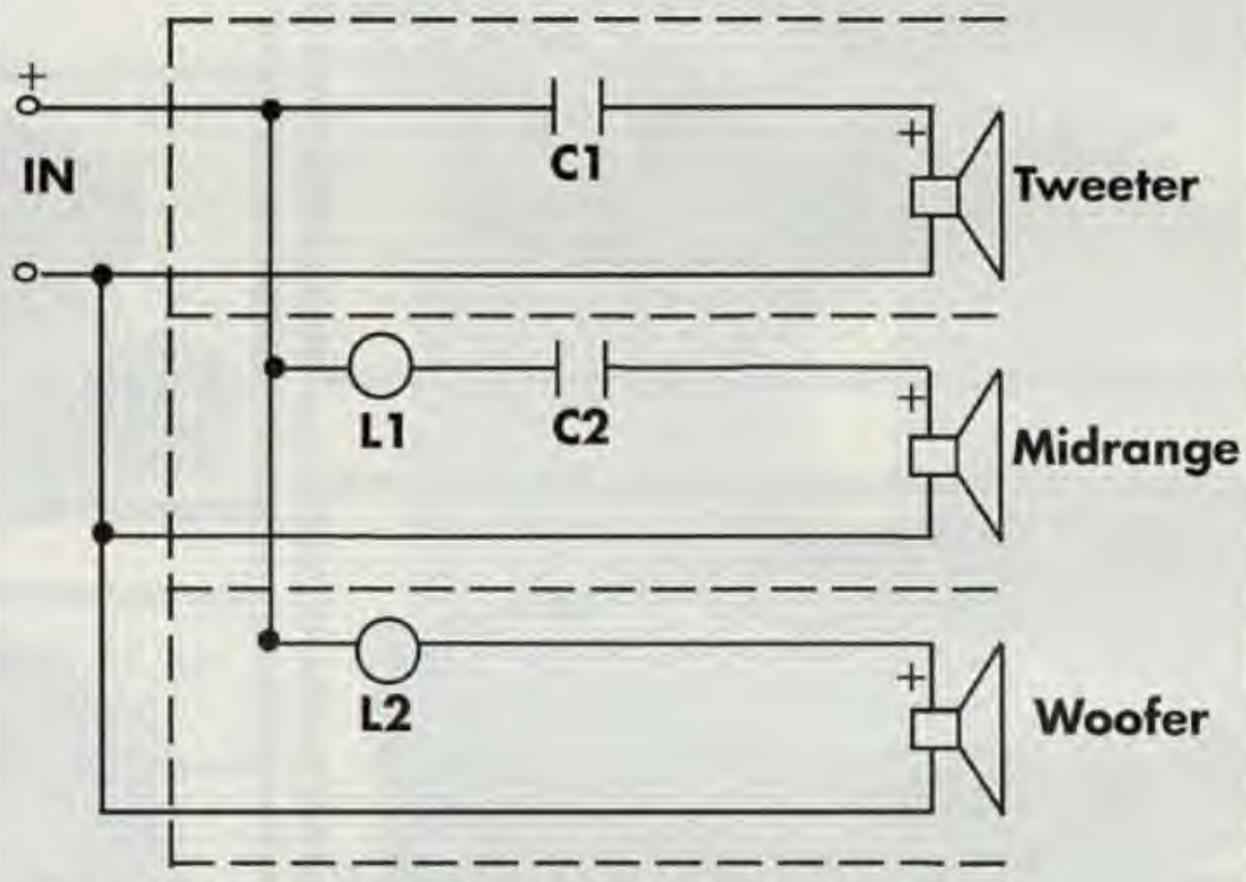
A crossover divides the signal coming from the amp into frequency ranges appropriate for each of the drivers in each cabinet. Most of the equipment DJs use (amps, mixers, etc.) is "full-range," meaning it covers the entire frequency range of human hearing. This does not, however, apply to loudspeakers. A single driver will not cover the entire frequency spectrum and therefore, is not considered full range. So that a particular speaker system can cover a wide range of frequencies, manufacturers use a driver for the low end of the spectrum (woofer) and a special driver for the high end (tweeter). In a three-way system, a special driver that handles the middle frequencies is also included. Go to your speaker enclosure, place your ear by the woofer and you will hear only bass. Next, place your ear near the horn and tweeter. You will only hear mids and highs, respectively.

THE CROSSOVER IS LIKE A HIGHWAY FOR AUDIO, WITH SPECIFIC FREQUENCY RANGES EXITING TO SPECIFIC DRIVERS.

Now if the drivers are designed to handle a specific frequency range, why can you *not* connect them directly to your amp? Because they would receive the full power and band width of the amp, which would cause sound problems as the frequencies overlapped from two adjacent drivers. Also, many midranges and tweeters must have the low frequencies filtered out or they will be damaged.

Take a look at the accompanying diagram. Notice the three parts of the circuit: high, mid and low. The crossover itself is the three branches that are connected in parallel. C1 is a capacitor that allows only the high frequencies to pass while blocking the lows. This branch is connected to the tweeter.

Passive Crossover Networks



C1. High Frequencies only (Blocked Lows)
L1 & C2. Mid Frequencies only (Highs & Lows rolled off)
L2. Lows only (Blocked Highs)

In the center part of the circuit coil (L1) and capacitor (C2) create what is called a band pass filter. This branch limits the highs and lows, only letting the middle frequencies pass, and is connected to the midrange.

On the bottom, the coil (L2) passes only the low frequencies. Crossover components (coils, capacitors) are chosen carefully to make sure the frequency switches smoothly from woofer to midrange to tweeter. This will make sure the drivers will handle the power applied, and the least amount of distortion is produced.

If you would like to go into more detail, you might check out The Great Sound Stereo Speaker Manual by David B. Weems. I find it to be of the utmost help in speaker enclosure design as well as crossover design. Well, I've woofed enough, now it is time for me to disconnect my speaker leads. Catch you next time!

The Scoop

DJ Speakers Designed By DJs

Beals Brothers Acoustic Design, Inc. of Henrietta, N.Y. has introduced new speaker systems designed by DJs with the mobile in mind. The SA-1220 variable array loud speaker system weighs just over 40 pounds but has plenty of kick. Packed inside the trapezoidal Batic Birch cabinets are two one-inch Piezo electric drivers on 90/40 dispersion horns and a single 12-inch woofer. The result is a frequency response of 50Hz to 22KHz. Power handling is rated (EIA) at 250 watts, 500 peak. Sensitivity (one watt @ one meter) is 98 db and the nominal impedance is eight ohms. Dual 1/4-inch connectors and stand mounts are included.

For additional kick, add the MX-1520 subwoofer and extend the flat frequency response to the sub-30Hz range. The MX-1520 features a single 15-inch low frequency driver in a 50-pound cabinet with the same power handling capabilities as the SA-1220.

Recently, we took two of Beals' SA-1220s on the road with a 500-watt (250 p/c) amp. Their light weight is quite deceiving. Perched on stands (recommended) the SA-1220s project a loud, clear 90-percent horizontal at 40-percent vertical pattern with bass response equal to or better than some larger cabinets with a 15-inch bottom. The cabinets are designed with integrated wood handles which eliminates metal handles and makes them easy to transport. As reliability and efficiency of 1/4-inch plugs as audio carrying devices are often suspect we would like to see the addition of five-way posts, banana jacks or Neutrix Speakon® jacks in addition to (or instead of) the 1/4-inch phone connectors.

Overall, the quality and sound of these speakers are favorable. Coverage throughout medium size (200-250 seat) rooms was good with plenty of emphasis on the dance floor. If your primary business is weddings and small to medium parties, two SA-1220s should do well. If you need extra bass for the occasional high school or college job, add a single MX-1520 and you should be all set. The SA-1220s sell for $750 a pair. The MX-1520 is priced at $450. for more information, contact Beals Brothers Acoustic Design, Inc., P.O. Box 162, Henrietta, N.Y.; 716-334-3815.

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TWO DAYS IN A TIME WARP

SOUND SPECTRUM GOES BACK TO THOSE HAPPY DAYS

Last summer, our company, Sound Spectrum, was contracted to put on a two-day corporate picnic for over 10,000 employees of a Wallingford, Conn. based corporation. The theme was "The '50s and '60s," and it was one of the largest and most challenging multi-stage parties we've ever done. Sound Spectrum specializes in these types of events and, over the years, has assembled a large inventory of sound equipment, which we often rent out. We have also set-up our own in-house prop and wardrobe departments.

For parties of this type, planning and preparation are key. Well before the date, we lined up accommodations and equipment, booked all the live entertainment, and prepared hundreds of props. In addition, we handled such concerns as contracting an electrician, hiring set-up people, and planning for security and crowd safety.

When the weekend came, Sound Spectrum's 52 associates, dressed in fifties attire, hit the stages. With music and entertainment happening in seven areas concurrently, the roles our DJs played were crucial. The stages were set-up in four pavilions and three large tents so if it rained, the entire party could continue without a hitch.

The main tent had a huge P.A. system set-up for the DJs and live acts. The system included (on each side of the stage) six double-18 bottoms, six mid horns, six highs, 12 amplifiers, a 132-channel mixing board, 16 live-mics and four separate 20-amp circuit breakers.

Crowd Pleasers

The DJs worked off four channels, and one for the sound man.

Live music was featured from 11 a.m. to 6 p.m. both days beginning with the group *Little Sister*. They made their grand entrance in a fire engine red 1961 Mercedes, and sporting black outfits and

bouffant hairdos. Their rendition of songs by The Ronettes, Crystals, Supremes, Marvelettes, Vandellas, Aretha Franklin and Lesley Gore sent many of us back to our (early) teens.

Next under the big top was "Elvis." Actually it was Elvis impersonator John Beardsley, as the real Elvis priced himself sky-high. To further contain costs, John's 12-piece band had recorded the backing tracks for the half-hour show in a studio prior to the event. "Elvis" then added his own live vocals and narration. After each of his eight performances, we drove him around the grounds in a golf cart for photos and autographs.

Next up were recording artists Cleveland Stills and the Dubs. Remember "Could This Be Magic" and "Chapel Of Dreams" from 1957? Well, they put us right back into the '50s with their great DooWop harmonies and choreographed dance routines.

Our '50s and '60s DJ show topped the ev "Name That Tune" and gave out some excellent prizes. The finale was the biggest Hula Hoop contest ever, with over 1,000 participants each night.

In addition to the big tent, our DJs and staffers were set-up by the pool, in a special pavilion for the teens, and even in a special tent for children.

By the pool, safety was a priority, so we did a small DJ set-up for background music and announcements. Here the DJ was able to do a show reminiscent of a top-40 radio personality from the past.

The teenage pavilion had classic, free-play pinball machines and a special '50s and '60s rowdy karaoke menu.

The centerpiece of the children's tent was a classic silver Seeberg 200 jukebox (like the one on "Happy Days") filled with 45's of the "Purple People Eater," "The Bunny Hop," "Mickey Mouse March" and other "kid's" tunes from the era. Clowns, magicians, mimes, and jugglers entertained between arts and crafts, face painting, temporary tattoos, and nail decorating.

The final location had a Latin flavor. DJ Rafael DeLeon and his father, Rafael Sr., played Spanish favorites new and old with

several great dance contests including the Salsa and Meringue.

Elsewhere on the 70-acre site were acapella singing groups harmonizing great classics. Under an enormous tree were three vintage cars (The cars were a '61 Mercedes, a '56 Chevy and a '59 Ford) for family and friend portraits. The Chevy actually had an old fashioned 45 R.P.M. record player mounted under the dash! Talk about flash-back!

For two full days we put forth one-hundred plus percent with non-stop entertainment while keeping the event tight and organized. Most of my staff carried Motorola receivers and transmitters on a dedicated band so we

could all stay in touch. Behind the scenes, we took care of food and lodging. Make-shift dressing rooms were housed in the main offices on the picnic grounds for costume changing and make-up. My daughter, Renee, handled shuttling the DJs, entertainers, dancers and musicians by golf carts.

This was a terrific event and one that Sound Spectrum will always look back on as a major accomplishment. But obviously, big theme parties aren't the norm for every DJ company. You may think organizing an event of this magnitude is outside your means. But once you have a plan, just take it step by step, and you can organize any size event. We all have to start somewhere, so if you ever get a call to do a major event, remember, you can always rent the equipment and if you get into a bind, give me a call.

John Rozz is owner of Sound Spectrum Entertainment, 169 North Plains Industrial Road, Wallingford, Conn., 06492. He is available for training, consultation and workshops by calling 203-265-9796, or FAX 203-265-1163.

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Yes, Virginia, there is a North Pole and the **official DJ** is **Clint Doney** of Stereophonic MDJ Service. Actually, Doney tells us this North Pole is not as north as you might think. It actually is located outside of Fairbanks, Alaska, an area with a population of about 70,000, but still vies as the northernmost "major" U.S. city. Doney has been in the **Mobile DJ business** for about 10 years on a part-time basis, working full-time as an air personality on Country radio station KIAK in Fairbanks. At present he has a solo mobile DJ service, (in an area with about three other competitors) but after a strong 1993, is considering adding another system and possibly offering karaoke. Doney says a basic four-hour job sells for about $400, and lighting effects are never in big demand. Probably because competing with the Northern Lights is just too hard an act to follow!

KRASH KOURSE IN KARAOKE

Karaoke: The Complete Guide©, 1994 by Jodi Malone

Here's everything you ever wanted to know about Karaoke in less than 50 pages. Whether you are just a fan, or a DJ thinking of adding Karaoke to your service, **Karaoke: The Complete Guide** can help. With concise language and illustrations, the author, Jodi Malone explains the hardware, software and talents that make a good Karaoke performer, as well as a good KDJ (Karaoke Disc Jockey). Highlights include a well-rounded discussion of microphones with some valuable technical and practical tips, and an overview of all the types of Karaoke equipment and formats currently available. In addition, there's a list of party games, a brief equipment troubleshooting guide, a complete glossary of terms and some interesting ideas for making money with Karaoke. At just $4.95, this book is a bargain at twice the price. **Available through Alfred Publishing Co. Inc. P.O. Box 10003, Van Nuys, Calif. 91410.**

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Seizing The Profits

Making Karaoke Work in Small Clubs and Pubs

By Robert A. Lindquist

For DJs who have taken a wait-and-see approach toward karaoke, the time to act may be at hand. While the popularity curve of karaoke as a mass entertainment medium swings up and down regionally, a growing segment of mobile entertainers are finding it to be an inexpensive yet profitable service to offer.

Established Beach Head

Southern California is one of karaoke's primary United States landing sites. Here, DJs and musicians are turning four hours in a small club or pub into $100 or more on an "off" night (Sunday-Thursday). While that may be nowhere near the take-home pay from a private party, there are some important perks that make mobilizing a karaoke show a very attractive proposition. Most notably, good karaoke facilitators, or KJs, will quickly develop a loyal following. Before long, they may find themselves booked four or five nights a week. At this point, a gig that pays $125 a night, becomes an additional $625 in weekly income. This exposure then leads to a significant number of higher-paying weekend gigs.

Lee Watkins, who has been doing a combination live music/karaoke show at the Tustin Yacht Club, in Newport Beach, Calif., is proof of how successful karaoke can be when the chemistry between the facilitator and the audience is right. Watkins, a former muscian, has been working the club for longer than he wants to remember. Although he touts karaoke as a great way for a bar owner to fill the off nights, he's made it work equally well on the weekends. He starts off his show around 8 p.m. with a half-hour to forty-five minute live set, self-accompanied on keyboard with additional help from samplers and a drum machine. While singing, he constantly checks out the crowd. When the room is comfortably full, he introduces karaoke and leads off with a song or two. From that point on, he spends the majority of his time in the audience, schmoozing with guests and lining up the singers. As each singer finishes, Watkins returns to the stage to give 'em a hand, and intro the next crooner. Compared to playing in a band, Watkins finds leading a night of karaoke much less strenuous. Once he's established the pattern, people keep coming up to sing right through closing time.

Lee Watkins warms up the crowd at the Tustin Harbor Yacht Club in Newport Beach, Calif.

Wanted: Qualified Karaoke hosts

For Watkins, karaoke is more than just a way to entertain people. He devotes a great deal of energy and thought to the whole sing-along concept, and understands what attracts the general public to karaoke.

His biggest concern is that too few people, who are comfortable on stage and can relate to a crowd, are becoming hosts. Watkins says, "Experienced entertainers, DJs and musicians, who have the talent and equipment to present a professional karaoke show have left the door wide open for individuals who may be good singers, but poor hosts." He adds that in many instances bar owners have no point of comparison and are unknowingly booking unqualified individuals with home karaoke machines for as little as $5 an hour. Watkins says emphatically, "This has to stop, and the way to make it stop is for DJs, KJs and musicians, to get out to the bar owners, explain the difference and get them to try a professional karaoke presentation."

DJs in particular could be missing out on a good thing. And while they're waiting to see if karaoke's popularity is going to level off, others are taking advantage of its growing popularity. "This market," says Watkins, "Is particularly open to DJs who are doing private parties on weekends. By far, the people who enjoy karaoke are no different than the average guests at a wedding. The age range is 25 to 55, and the songs they want to sing are familiar to everyone."

"DJs in particular could be missing out on a good thing. And while they're waiting to see if karaoke's popularity is going to level off, others are taking advantage of its growing popularity. This market is particularly open to DJs who are doing private parties on weekends."

Watkins suggests DJs use his format for success simply by replacing his opening live set with a familiar mix of top 40 and country. "Kick off the evening with a good up-beat set of familiar music so the crowd has time to relax, have a drink and get into a party mode. Once their toes are tappin' and they're a little lubricated, introduce karaoke. You'll have to sing a song or two to get things going." For DJs who are uncomfortable about singing, Watkins suggests they pick out a few of their own favorites and practice them in advance. Being able to do five or six songs competently is enough to get by. The bottom line is, being a good karaoke facilitator has nothing to do with being a good singer. A good karaoke host is someone who is pleasant and can mix with the crowd.

Selling the concept

In regions where karaoke is popular or gaining popularity, DJs and musicians who sell a sing-along show to bars, pubs and small clubs, are finding bar owners open to the idea. For them, it's much more economical than hiring a three to five piece band, and most KJs play continuously, which keeps patrons in the venue longer. Karaoke brings in all types of people. Some bar owners object that karaoke draws a crowd who love to sing, but don't spend anything at the bar. Watkins' response is to remind the bar owner that he's not paying any of these singers, and each may be bringing in ten or more spectators who are running a tab. In larger cities, a two-drink minimum, typical for comedy clubs and jazz clubs, may be acceptable.

Watkins' formula for getting solid, steady bookings in small clubs and pubs involves a common sense approach and a little homework. "The smart DJ targets a particular club, and then stops in two or three nights to check out the crowd and the atmosphere. He then meets with the owner and discusses the club's entertainment from the owner's point of view. The owner knows what will work in his venue, the DJ has to establish an understanding of what will be a hit at that club, and then get the owner to agree that he or she is the one who can make it happen.

The Future is Bright as a Star

Watkins predicts that, throughout the United States, there will always be pockets where karaoke enjoys greater popularity. "This is a huge country," he explains, "and personally, I don't think there will ever be a decline in the need for fun things to do at a bar or at a party. I don't think that the average guy or gal off the street is ever going to lose the love of grabbing a microphone and for a moment, fantasizing that he or she is a star! That's what karaoke offers, and I don't see that ever going away. Our job as karaoke facilitators is to make it fun. We gotta be friendly as hell, have a twinkle in our eyes, and make it a party!"

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As a businessperson, Donna Janowicz has learned how to "clean up" in more ways than one! Janowicz is a house cleaner by day. About two years ago, she became a DJ with ***Solid Gold,*** Chicago. Now she's on her own under the name ***A DJ Service*** , performing at parties within a 30 mile radius of her Melrose Park, Ill. home. Janowicz says she is doing well, picking up most of her jobs through referrals. As a newcomer, she found that by keeping her prices a bit lower than her competitors she was able to develop a following. Now that she's established, she feels confident her service is worthy of the same rates as comparable services in and around the Windy City, which range from $300 to $475 for a basic four hour package.

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CD+G KARAOKE BOOMING

Sound Choice® recently announced plans to enter the CD+G (compact disc plus graphics) market. **"CDGplus™"** is produced by singers and encoded by musicians, using visual indicators to cue the singers so they don't miss a beat. Other features include the use of a variety of background and scrolling colors, super-impose capability, no distracting melody line, and compatibility with all CD+G hardware. Each disc will contain 15 songs. Anticipated retail price is $29.95. Sound Choice, 600 Towne Centre Blvd., Suite 305, Pineville, N.C. 28134; 800-788-HITS.

Pocket Songs has also jumped on CD+G in a big way. The new **"Screen Tracks"** series features high quality tracks and a rapidly growing selection of songs categorized by artist or type of music. Sample titles from the initial 30-disc release (240 tracks) include: *Hits of Frank Sinatra, Hits of The Beatles, Hits of Elvis Presley, Hits of the Carpenters, Great Party Songs, Hits of The 60's* - (Male and Female versions), *Wedding Favorites*, and many more. Additional titles are being released monthly with a library of 800 tracks available by the end of the year. Each eight song Screen Tracks CD contains a multi-plexed version with a removable guide vocal and a rendition with full stereo backing tracks. An improved approach to the graphics utilizes a highly legible typestyle that changes color with precise timing. MMO Music Group, 50 Executive Boulevard, Elmsford, N.Y. 10523; 914-592-1188.

Nikkodo U.S.A., Inc., has launched its new **Mega Star** laser and CD+G karaoke software which features chart topping song titles from such groups as Pearl Jam, U2 and Eric Clapton, as well as country hits from Garth Brooks, Dwight Yoakam and Wnonna Judd.

With 280 titles from EMI Music Publishing and 140 titles from Warner-Chappel Music Publishing, Nikkodo is firmly planted in the karaoke laser disc and CD+G marketplace. Nikkodo U.S.A., Inc., 4600 N. Santa Anita Ave., El Monte, Calif. 91731; 818-350-3131.

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ProFiles

THE 12-VOLT DJ

By Mike Erb

Marty Tinianow became interested in becoming a DJ in 1977. Tired of his job with the State of Colorado Department of Social Security, he decided to seek a new livelihood. In his search, he caught a DJ performance in a local pub. On the spot, he decided being a DJ was the career he was looking for. He approached the owner with a fabricated story about how he had been a DJ in college and would be willing to work for nothing, on an off-night, to get back in the swing. For the following six months Tinianow spun for free on Monday nights. This evolved into a steady Friday, happy-hour cash gig.

His first mobile break came when a friend helped him hook up with a singles club. Tinianow didn't own a sound system so he hit his savings account up for $1,000 and built a starter system. At $40 a night, one night a week, the singles gig failed to pan out as a profitable situation, but that didn't stop him.

Undaunted, he jumped in with both feet. He borrowed $10,000 against his house and vastly improved his sound system and music library. Next, he developed a name and logo (*Disco Connection*, appropriate at the time), printed business cards and stationary, put an ad in the phone book, quit his government job and, in October of 1977 he was in the DJ business full-time.

TWO HEADS ARE BETTER THAN NONE

A year later, he combined forces with a friend, who also had a system. By the mid '80s the company had 12 systems running regular gigs. According to Tinianow, it was then he reached a point of diminishing return, "It got so big that the quality began to suffer. I needed to scale back a bit. I have no interest in being the largest DJ service in Denver. My goal is to put out the very best systems I can, at reasonable prices." Today, he operates American Consolidated Entertainment Service (A.C.E.S.) in Denver, Colo., and has created a well-oiled machine that is established firmly in a competitive marketplace. Currently he runs eight systems. Average price for a five to six hour job is $320.

NO POWER? NO PROBLEM

Tinianow knows it takes calculated risks, ingenuity and a little luck to make any business work. Much of his success is due to the fact he refuses to say no,

never turning his back on a challenging situation. A prime example is the time he received a call from a perplexed client who was planning a wedding and reception at the top of Flagstaff Mountain.

There was no AC power available at the site and the rocky area had a ban against generators. Confident he could find a way to get the job done, Tinianow told the client he had a portable, 12-volt DJ system for just such events. At the time, no such system existed, but he figured he could put one together.

Obviously, his usual 110-volt sound system would not be adequate. All he could use from his existing DJ system were the speakers. He needed a totally battery-powered system. For a control point he selected a low-end Radio Shack DJ mixer. This unit has multiple inputs for mics and music sources, yet runs off a self-contained 9-volt battery. For music sources he used Sony Walkman CD and tape players, also battery powered. The biggest challenge was getting sufficient sound amplification. For this, he went to an auto sound store that specialized in high-powered amps that could run off a 12-volt automotive electrical system. He picked up a 300-watt power amplifier and Equalizer that could run totally off his 12-volt truck battery. The system worked fabulously. He has since done other 12-volt jobs up to six hours with no significant drain to his vehicle's battery.

ON THE SIDE

In addition to his DJ operation, Tinianow has found a nice percentage in dealing in used, reconditioned Technics 1200 turntables, and does sound system design and consultation for several Denver area clubs.

Mobile Beat Magazine's ProFiles Contributing Editor, Michael Erb, operates Michael 'E' Mobile Sound in Ithaca, N.Y.

Power Outage Puts DJ on Battery Back-up

On a Saturday Afternoon, last September, one of our DJs, Mike Mongeau, was scheduled to perform at a wedding reception at a local banquet facility. Although the weather forecast called for torrential downpours and dangerously high winds, we were not overly concerned as occasional fall storms are typical of Springfield, Mass. To be safe, Mongeau, who calls himself Magic Mike, arrived early and was well prepared by the time the guests arrived.

While everything was going smoothly inside, outdoors was quite different. As the guests were served in the windowless hall, the blue afternoon sky became coal black. The gentle breeze turned into a howling gale.

After dinner, Magic Mike, still unaware of the change in weather, introduced the bride and groom for their first dance. Half way into their song, the banquet hall lights momentarily flickered, then went dark. All power had been lost.

Guided by the emergency lights, Mongeau stumbled to a phone to call our office, but the phone lines were also down.

With no other recourse, he drove from the reception (after notifying the bride and groom) in search of an operable telephone. His first call was to the power company where a frazzled operator informed him it would be at least five hours before service would be restored. If he was going to complete this job, it was going to require an alternative approach.

Without AC, his DJ sound system was just excess baggage. But his van had an extremely powerful stereo system, with a CD player. The banquet facility was on ground level with a set of double doors that opened into the building not

far from the room. After backing his van up to the doors, he ran cables to his speakers and spliced them into his vehicles 12-Volt audio system. As his assistant sat in the front seat and manually switched CDs, Mongeau led the show without a microphone, shouting his way through the garter, bouquet, and a really long dollar dance.

In the end, the guests danced and loved it, the bride and groom couldn't have been happier. A few days after, we heard from the mother of the bride who could not thank us enough. There was no doubt Mike had lived up to his "Magic" moniker.

Submitted by Mark Ashe, Mark's Rolling Dance Revue Inc., Springfield, Mass.

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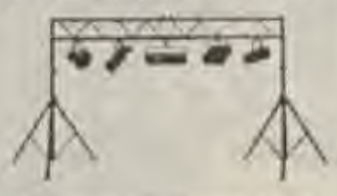

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5. Happy Birthday (funky camp style)

ANNIVERSARY
6. Anniversary Song
7. Anniversary Waltz
8. Happy Anniversary

WEDDINGS

Processionals
9. Pachelbel's Canon in D
10. Trumpet Voluntary
11. Here Comes The Bride

Recessional
12. Mendlesohn's Wedding March
13. Simon Tov & Mazel Tov (voc.)

Parental Dances
14. Daddy's Little Girl (vocal)
15. Daddy's Little Girl (instrumental)
16. Sunrise, Sunset (vocal)
17. Sunrise, Sunset (instrumental)

Cake
18. Cut the Cake (trad., voc.)
19. Cut the Cake (trad., inst.)
20. Cut the Cake (swing, inst.)
21. Cut the Cake (funky, inst.)

TRADITIONAL DANCES

Waltz
22. Edelweiss

Foxtrot
23. I'll Be Seeing You

Jitterbug
24. Opus One

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25. American Bandstand

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26. Night Train

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27. Irish Jig Medley: (Irish Washerwoman, McNamara's Band, Gary Owen)

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28. Baer Barrel Polka
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32. Zorba The Greek
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2. Chicken Dance (speed up version)
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2. "Charge" Cheer (Trumpet)
3. Motivator Cheer
4. "Let's Go" Cheer
5. "One" Cheer
6. "Rock You" Cheer

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7. *Slow Motion* - Chariots of Fire
8. *Sports* – Sirius (Chicago Bulls Theme)
9. *Football* - Monday Night Football
10. *Sports* - Notre Dame Fight song
11. *Basketball* - Sweet Georgia Brown
12. *Champion* - Rocky Theme
13. *March* - Washington Post March
14. *Racing* - William Tell Overture
15. *Patriotic* - Yankee Doodle Dandy
16. *Armed Forces* - Bridge Over The River Kwai
17. *Royalty* - Masterpiece Theater Theme
18. *Blues* - Blues In The Night
19. *Rockin'* - Grovin' With Mr. Bloe
20. *Dessert* - Fanfare For the Common Man
21. *Cruise* - Love Boat Theme (reggae style)
22. *Strange* - Twilight Zone
23. *Scary* - Jaws
24. *Sneaky* - Pink Panther Theme
25. *Friends* - Thank You For Being A Friend (Golden Girls Theme)
26. *Friends* - As Long As We've Got Each Other (Growing Pains Theme) NEW
27. *TV* - Entertainment Tonight Theme
28. *Talent* - Star Search Theme
29. *Comedy* - Saturday Night Live Theme
30. *News* - ABC World News Tonight Theme
31. *Talk Show* - Old Tonight Show Theme (Johnny Carson)
32. *Talk Show* - New Tonight Show Theme (Jay Leno)
33. *Talk Show* - Arsenio Hall Theme

Wedding Grand Entrance
34. Here Comes The Bride (Swing)
35. Here Comes The Bride (Disco)
36. Puttin' On The Ritz (Bridal Party)
37. Cut The Cake (Disco)

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38. Drum Solo - Roll Off
39. Drum Solo - March
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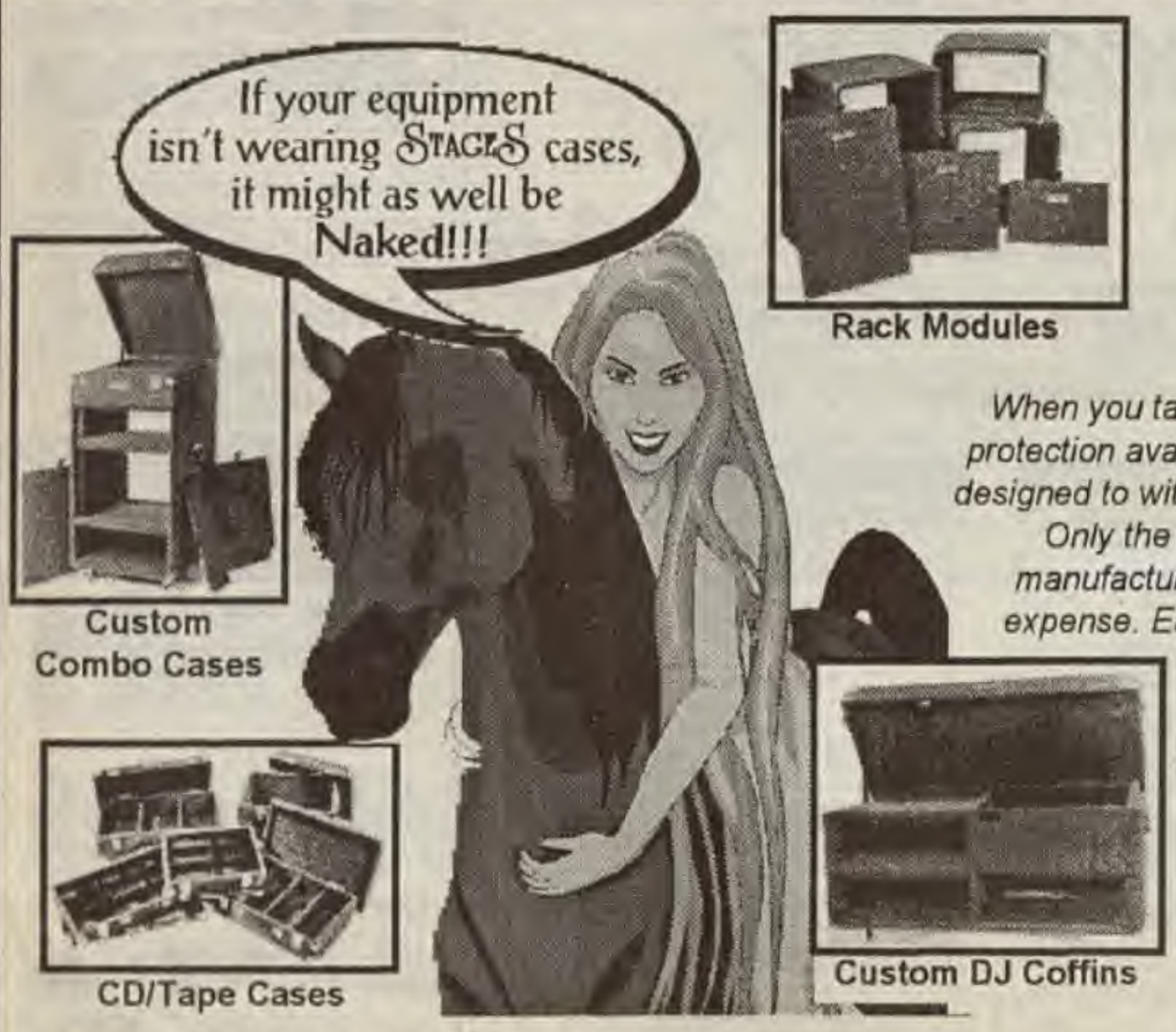

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MORE FROM MOHR

Tech Talk Q & A

Fluttering Woofer

Dear George: When I play records I notice that my woofers are fluttering like mad. This occurs even when no sound is playing on the lead-ins and outs on the record. The problem goes away as soon as I lift the needle off the record. Also, I noticed that it doesn't happen when I play tapes or CDs. What's happening? Martin Montrose, Evening Delights, Sarasota, Fla.

Dear Martin: What you are experiencing is subharmonic "garbage" from your turntable. Subharmonics are frequencies that we don't hear. Sometimes we can feel them, and sometimes, as in your case, we see them. Most speaker cabinets stop producing sound at a certain frequency, but the woofer can still react to vibrations lower than that. Unlike tape recorders, which don't reach a frequency lower than about 30Hz, and CD players, which use digitally recorded sound, your turntable is exposed to a demon called "rumble." The first culprit being the turntable itself. The motor can send vibrations through the platter and the tone arm. These vibrations are what you see in your speakers. How the record was cut on the master or if your record is warped also creates rumble.

For the most part I haven't seen may woofers damaged by subharmonics. But, it can happen, especially with tuned port enclosures. These speaker cabinets literally stop working below a certain frequency. It is like running the speaker without an enclosure. Eventually the surround may give, leading to problems with your woofers. If you drive the speakers hard you can blow them.

The best thing to eliminate the problem is to use a subharmonic filter. Many commercial equalizers and crossovers have a low cut switch on the front panel, this is the subharmonic filter. When turned on, it removes any low frequency garbage from the signal. This should take care of your problem.

Bridge Over Troubled Water

Dear George: I own two Crown DC300s and two pairs of Peavey speakers. I have been running the amps in bridge mono and connect the speakers by going into one jack, out of the other and into the other speaker. The amp is rated for 310 watts into 10 Ohms when bridged and 155 watts per channel into eight Ohms in stereo. The speakers have an eight Ohm impedance rating. Am I hooking up my system correctly? Guy Bennett, Wayland, N.Y.

Dear Guy: No. You are connecting your speakers in a piggyback or parallel fashion. This causes the total impedance on the amplifier to drop by half. You end up with a four-Ohm load on each of your amps. This puts the amp two ratings below. Even if you use only one eight-Ohm speaker on each amp in bridge mono, the amp cannot handle a load greater than 16 Ohms. The amplifier probably has shut down a number of times because of the mismatched load.

I recommend you place both amps back in stereo and run a single speaker on each channel. This will ensure the proper load placed on the amp. If you think you are getting more power by running bridged, you aren't. The 310 watt output power is divided evenly to each of the speakers on the output. This nets to 155 watts in each speaker, relieving undo stress to your amps.

If you have any questions about your system write to: Abracadabra Lights & Sounds, 1153 Deer Park Ave, N. Babylon, N.Y. 11703. Or call 516-667-2300.

Reader's Poll

What is the most bizarre, strange, or ridiculous request you have ever had for a bride and groom's "First Dance"?

Reply to:
Mobile Beat, P.O. Box 309,
East Rochester, NY 14445
or Fax 716-385-3637

Whoever said, "It's not what you know, but who you know," may not have realized how right they were, but Hilary Strage, of Syracuse, N.Y. most certainly does. When she started planning her October, 1993 wedding to Cliff Rafuse she had to look no further than her own living room to find her DJs: her dad, Rich Strage Sr. and brother, Rich "Rick" Jr., known as ***R&R Sound Systems, DJs To Go.*** She had considered hiring another DJ service so her dad and brother could relax and enjoy the reception, but decided no one else would do for the Strage/Rafuse families' event of the year.

For Rich and Rick, it was a break from another Saturday night filled with the old favorites like "Daddy's Little Girl." When it came time for the father/daughter dance, the younger DJ took the controls so dad and his daughter could dance to Bette Midler's "Wing Beneath My Wings." To keep dad from being totally overcome with emotion, DJ Rick mixed the mood with the intro to Neil Sedaka's, "Happy Birthday Sweet Sixteen." The rest of the reception went off without a hitch and the newlyweds were off to Aruba.

R & R Sound Systems began in 1980. Rich Sr. had been playing in bands from 1966 and was an avid music collector. He had invested a small fortune in vinyl prompting Rich Jr. to suggest he finance his collection by hiring himself out as a DJ. The rest is history as Rich and Rick continue making parties happen throughout central New York.

CHART HITS!

MB TOP TRAX

#	Title (BPM)	Artist/Label
1.	BECAUSE OF LOVE	Janet Jackson/ Virgin
2.	UNDERSTANDING	Xscape/ Columbia
3.	THE POWER OF LOVE	Celine Dion/ Music
4.	THE SIGN	Ace Of Base/ Arista
5.	I'M IN THE MOOD	Ce Ce Peniston/ A&M
6.	HAVING A PARTY	Rod Stewart/ Warner Bros.
7.	ROCK AND ROLL DREAMS COME THROUGH	Meat Loaf/ MCA
8.	NOW AND FOREVER	Richard Marx/ Capitol
9.	STAY	Eternal/ EMI
10.	SO MUCH IN LOVE	All-4-One/ Atlantic
11.	WITHOUT YOU	Mariah Carey/ Columbia
12.	GROOVE THANG	Zhane/ Motown
13.	EVERYDAY	Phil Collins/ Atlantic
14.	CHOOSE	Color Me Badd/ Giant
15.	AMAZING	Aerosmith/ Geffen
16.	(LAY YOUR HEAD ON MY) PILLOW	Tony! Toni! Tone!/ Mercury
17.	WILL YOU BE THERE (IN THE MORNING)	Heart/ Capitol
18.	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE)	Haddaway/ Arista
19.	MARY JANE'S LAST DANCE	Tom Petty & The Heartbreakers/MCA
20.	BUMP N' GRIND	R. Kelly/ Jive
21.	U SEND ME SWINGIN'	Mint Condition/ A&M
22.	YOU DON'T HAVE TO WORRY	Mary J. Blige/ Uptown/MCA
23.	MMM MMM MMM MMM	Crash Test Dummies/Arista
24.	IF THAT'S YOUR BOYFRIEND (HE WASN'T LAST NIGHT)	Me'Shell Ndegeocello/ Reprise
25.	SOUND OF DA POLICE	KRS-One/ Jive

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DANCE TOP 30

#	Title (BPM)	Artist/Label
1.	QUEEN OF THE NIGHT (118)	Whitney Houston/ Arista
2.	BEEN A LONG TIME (119/125)	The Fog/ Columbia
3.	ALL I WANT (110/123)	Captain Hollywood/ Imago
4.	LOVE CHANGES (120)	MK feat Alana/ Charisma
5.	LIFE (128)	Haddaway/ Arista
6.	WHAT'S MY NAME (93)	Snoopy Doggy Dogg/ Death Row
7.	I LOVE MUSIC (128)	Rozalla/ Epic
8.	A DEEPER LOVE (123)	Aretha Franklin/ Arista
9.	JOY (128)	Staxx Of Joy/ Chaos
10.	HOUSE OF LOVE	East 17/ London/ffrr
11.	EVERYBODY DANCE (123)	Evolution/ RCA
12.	I'M BEAUTIFUL DAMMIT (115/123)	Uncanny Alliance/A&M
13.	DEMOLITION MAN (95/130)	Sting/ A&M
14.	I'M IN LOVE (114)	Lisa Keith/ A&M
15.	SEXY	West End Girls/ Johnny Jett
16.	DON'T GO	Awesome 3/ White Labels
17.	RILLY GROOVY	Beautiful People/ Continuum
18.	THINGS CAN ONLY GET BETTER (124)	D:Ream/ Sire
19.	MR. VAIN (133)	Culture Beat/ Epic
20.	SHOW ME (118/123)	Ultra Nate'/ Warner Bros.
21.	I'M IN THE MOOD (103/120)	Ce Ce Peniston/ A&M
22.	SOMETHING IN COMMON (105)	Bobby & Whitney/ MCA
23.	CANTALOOP(Flip Fantasia)	US3/ Blue Note/ Capitol
24.	GET WILD	Turbo/ Polydor
25.	ALL THAT SHE WANTS (94)	Ace Of Base/ Arista

Dance Top 30 courtesy of Dance Music Authority- 708-614-8417

TOP VIDEO CLUB CLIPS

#	Title (BPM)	Artist/Label
1.	MR. VAIN (133)	Culture Beat/ 550
2.	WHATTA MAN	Salt-N-Peppa: En Vogue/ Next Plateau
3.	WHAT'S MY NAME (93)	Snoopy Doggy Dogg/ Death Row
4.	SHOOP (96)	Salt-N-Peppa/ Next Plateau
5.	THE SIGN	Ace Of Base/ Arista
6.	I SWEAR	John Michael Montgomery/ Atlantic
7.	CANTALOOP	US 3/ Capitol
8.	I LOVE MUSIC (REMIX)	Rozalla/Epic
9.	LIFE (128)	Haddaway/ Arista
10.	GROOVE THANG	Zhane/ Motown
11.	ALL THAT SHE WANTS	Ace Of Base/ Arista
12.	FAST AS YOU (128)	Dwight Yoakam/ Reprise
13.	THUNDER KISS '65	White Zombie/ Geffen
14.	I'M IN THE MOOD (103/120)	Ce Ce Peniston/ A&M
15.	EVERYBODY DANCE	Evolution/ RCA
16.	ROCK MY WORLD (122)	Brooks & Dunn/ Arista
17.	CANNONBALL	The Breeders/ 4AD
18.	IF IT WASN'T FOR HER (130)	Daron Norwood/ Giant
19.	ALL FOR LOVE	B. Adams, R. Stewart, & Sting/ A&M
20.	THAT'S MY STORY	Collin Raye/ Epic
21.	GETTO JAM	Domino/ RAL
22.	MY LOVE	Little Texas/ Warner
23.	SKIP TO MY LU	Lisa Lisa/ Pundulum
24.	DRIVIN' & CRYIN'	Steve Wariner/ Arista
25.	AMAZING	Aerosmith/ Geffen

Video Club Clips courtesy of Wolfram Video - 800-433-1652

PhotoFile

HOT SHOTS FROM THE CONSUMER ELECTRONIC SHOW, NIGHTCLUB & BAR, AND WINTER NAMM.

Gathering at The Garlic Cafe in Vegas after a day at CES: (l-r) Ron Arnone (American Karaoke Magazine) Aldo and Caryn Mimoun and Chuck Heath (Music Maestro), John Kornblum and Michelle Laurie (DK Karaoke), Mike Buonaccorso (Mobile Beat), Dennis Snyder and Melanie Torrey (California Karaoke Scene), Bob Glazier and Neil Friedman (KISA).

Left: Jim Robinson and Pete Werner from Promo Only (NCB)

Below: Jim Baxter and Mike Neubaum at the Colorado Sound & Light display (NCB)

Left: Mick Aizawa (l) and Neil Altneu (r) from Pioneer check out the company's new CDJ-500G CD Player (NAMM).

Below: DJ Ping demonstrates his style at the Stanton-Vestax booth (NAMM)

Cued Up!

To have event(s) listed, send information to Cued Up, c/o Mobile Beat, P.O. Box 309, East Rochester, NY 14445-0309. Include name of event, date, location and phone number for information or to register. To insure adequate lead time, submit information as far ahead of time as possible, preferably at least two months.

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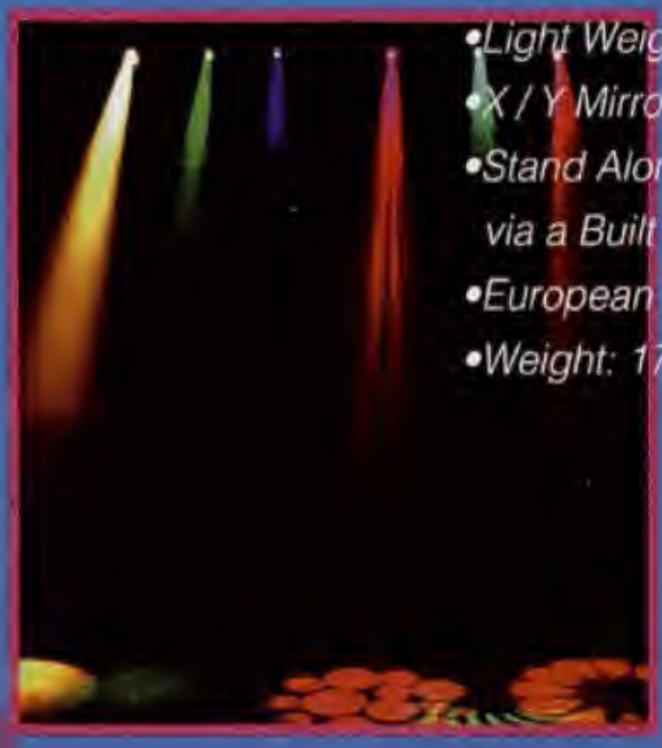

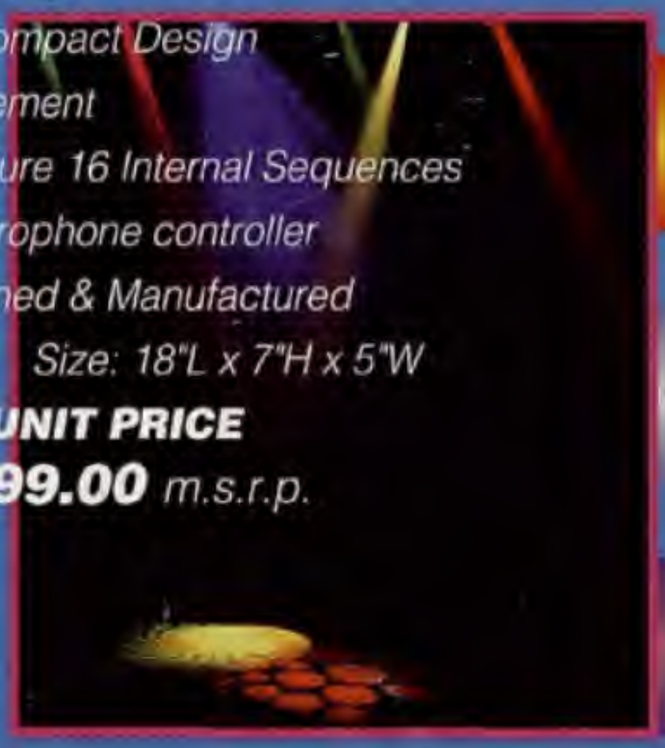

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